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MORE FEATURES**

JANUARY
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HIT PARADER

A CHARLTON PUBLICATION

MANY TIMES

I WANT TO BE EVIL

ST. GEORGE AND THE DRAGONET

**IN THE MISSION
OF ST. AUGUSTINE**

LOVER COME BACK TO ME

BLOWIN' WILD

ISTANBUL

ANSWER ME

RAGS TO RICHES

I SEE THE MOON

PA-PAYA MAMA

LAUGHING ON THE OUTSIDE

LOVE WALKED IN

EH CUMPARI

**WHEN MY DREAMBOAT
COMES HOME**

EMBRASSE

I LOVE PARIS

**WHO PUT THE DEVIL
IN EVELYN'S EYES**

SWEET MAMA TREE TOP TALL



**LES PAUL
MARY FORD**

Feature Stories

"My Dreamboat Man" by Patti Page

Stan Freberg Hunch Pays Off

"Dear Fans" By Johnnie Ray



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TOP TUNES

Feature

I WANT TO BE EVIL

RAYMOND TAYLOR LESTER JUDSON

I want to be evil
I want to spit tacks
I want to be evil and cheat at jacks
I want to be wicked I want to tell lies
I want to be mean and throw mud pies
I want to wake up in the morning
With that dark brown taste
I want to see some dissipation in my
face

I want to be evil I want to be mad
But more than that I want to be bad
I want to be evil and trump an ace
Just to see my partner's face
I want to be nasty I want to be cruel
I want to be daring I'm gonna shoot
some pool
And in the theatuh I'm gonna change
my seat

Just so I can step on ev'rybody's feet
I want to be evil I want to swat flies
I want to sing songs like the guy who
cries

I want to be horrid I want to drink
booze

And whatever I've got I'm eager to lose
I want to be evil little evil me
Just as mean and evil as I can be!

I've posed for pictures with Ivory soap,
I've petted stray dogs, shield clear of
dope,

My smile is brilliant, my glance is
tender,

But I'm noted most for my unspoiled
gender,

I've been made Miss Rheingold

Tho' I never touch beer

And I'm the person to whom they say
"You're sweet my dear"

The only etchings I've seen

Have been behind glass, and the closest

I've been to a bar was at my ballet
class

Prim and proper the girl who's never
been cased

I'm tired of being pure and not chased

Like something that seeks its level

I want to go to the devil I want to be
evil.

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I KNOW FOR SURE

JOHN ROX

I know for sure that someone loves me,
As sure as I know the dawn will break
After the night is through.

I know for sure this thrill so rare

Will be my treasure beyond compare.

I know for sure that someone loves me

As sure as I know the moon will rise

And life and love will endure.

The way you smile at me,

The touch of your lips on mine.

That's how I know, and I know for
sure.

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ISTANBUL

(Not Constantinople)

(Columbia Record by The Four Lads)
JIMMY KENNEDY NAT SIMON

Istanbul was Constantinople

Now it's Istanbul,

Not Constantinople been a long time
gone,

Old Constantinople,

Still it's Turkish delight on a moonlit
night!

Ev'ry gal in Constantinople

Lives in Istanbul not Constantinople,

So if you've a date in Constantinople

She'll be waitin' in Istanbul!

Even old New York was once New
Amsterdam,

Why they changed it I can't say

People just liked it better that way!

Take me back to Constantinople!

No! you can't go back to Constantin-
ople!

Now it's Istanbul, not Constantinople!

Why did Constantinople get the works?

That's nobody's bus'ness but the Turks!

Thought I'd like to go to Constantin-
ople!

The airline just said "no" to Constan-
tinople!

They didn't say planes were full!

They booked me to Istanbul, why?

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WHY DO YOU PRETEND

CARROLL COATES

Why do you pretend you love me

Now I know you've changed your mind.

Why should you conceal the way you
feel,

It's cruel to be so kind.

Why do you pretend we're sweethearts

Now I'm only just a friend

Give me back my heart, it's time to
part

We've no more dreams to spend.

We've had our fling and tho' mem'ries
may cling

You'll get along without me

What good are lies when the truth's in
your eyes,

Why don't you set me free

Why do you pretend you need me

Ev'rybody knows we're thru'

Tho' you may declare, that you still
care,

Your mind's on someone new,

So tell me why do you pretend you do?

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MANY TIMES

(Columbia Record by Percy Faith)
JESSIE BARNES FELIX STAHL

Many times, many times,

I have wanted your kiss.

Many times, I have dreamed

We'd be kissing like this.

My heart has been filled with the
thought of holding you.

I've dreamed it so often

At last it's come true.

With a smile, with a sigh,

With a star up above;

Here we are, you and I,

The beginning of love.

While searching for heaven,

I found it just then.

Take me there many times again.

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IN THE MISSION OF ST. AUGUSTINE

(Columbia Record by Sammy Kaye)
JACK CHIARELLI

In the mission of Saint Augustine, we
said farewell,

And we made a vow to meet again, as
teardrops fell,

But now I wait alone, while the candles
burn.

My darling, where are you, won't you
please return?

In the mission of Saint Augustine, I'll
wait for you,

And the vesper bells will chime, their
song,

Just for us two,

I'll kneel and say a pray'r, for that
moment when,

In the mission of Saint Augustine, we'll
meet again.

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LAUGHING ON THE OUTSIDE (Crying On The Inside)

BEN RALEIGH BERNIE WAYNE

The crowd sees me out dancing,

Carefree and romancing

Happy with my someone new

I'm laughing on the outside

Crying on the inside

'Cause I'm still in love with you

They see me night and day time,

Having such a gay time;

They don't know what I go through!

I'm laughing on the outside,

Crying on the inside

'Cause I'm still in love with you

No one knows it's just a pose,

Pretending I'm glad we're apart.

And when I cry my eyes are dry

The tears are in my heart

My darling, can't we make up?

Ever since our break up,

Make believe is all I do.

I'm laughing on the outside,

Crying on the inside,

'Cause I'm still in love with you.

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Check the Kind of Body YOU Want!

RIGHT IN THE
COUPON BELOW

...and I'll Prove
How EASILY You
Can Have It!

*Charles
Atlas*



JUST tell me where you want it — and I'll add **SOLID INCHES** of powerful new muscle **SO FAST** your friends will grow bug-eyed with wonder! I'll **PROVE** you can get the kind of body you want in just 15 minutes a day — in your own home — or it won't cost you a penny!

You wouldn't believe it, but I myself used to be a 97-lb weakling. Fellows called me "Skinny." Girls made fun of me. **THEN** I discovered my marvelous new muscle-building system—"Dynamic Tension." It turned me into such a specimen of **MANHOOD** that today I hold the title "**THE WORLD'S MOST PERFECTLY DEVELOPED MAN.**"

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ST. GEORGE AND THE DRAGONET

STAN FREBERG DAWES BUTLER WALTER SCHUMANN

The legend you are about to hear is true. Only the needle should be changed to protect the record.

- ST. GEORGE: *This is the countryside. My name is St. George. I'm a knight. Saturday, July tenth, 8:05 p.m. I was working out of the castle on the night watch when a call came in from the chief. A dragon had been devouring maidens. Homicide. My job . . . slay 'im.*
- ST. GEORGE: You call me, chief?
- CHIEF: Yes, the dragon again devouring maidens. The king's daughter may be next.
- ST. GEORGE: Uh-hmmm. You gotta lead?
- CHIEF: Nn, nothing much to go on. Say, did you take that .45 automatic into the lab to have them check on it?
- ST. GEORGE: Yeah, you were right.
- CHIEF: I was right?
- ST. GEORGE: Yeah . . . it was a gun.
- ST. GEORGE: 8:22 p.m. I talked to one of the maidens who had almost been devoured. Could I talk to you, ma'am?
- MAIDEN: Who are you?
- ST. GEORGE: I'm St. George, ma'am, Homicide ma'am. I want to ask you a few questions, ma'am. I understand you were almost devoured by the ma'am. Is that right dragon?
- MAIDEN: It was terrible. He breathed fire on me. He burned me already.
- ST. GEORGE: How can I be sure of that, ma'am?
- MAIDEN: Believe me! I got it straight from the dragon's mouth!
- ST. GEORGE: 11:45 p.m. I rode over the King's Highway. I saw a man, stopped to talk to him . . . Pardon me, sir. Could I talk to you for just a minute, sir?
- KNAVE: Sure, I don't mind.
- ST. GEORGE: What do you do for a living?
- KNAVE: I'm a knave.
- ST. GEORGE: Didn't I pick you up on a nine-o-three last year for stealing tarts?
- KNAVE: Yeah. So what do you want to make, a federal case out of it?
- ST. GEORGE: No, sir. We heard there was a dragon operating in this neighborhood. We just want to know if you'd seen him.
- KNAVE: Sure, I seen 'im.
- ST. GEORGE: Uh-hmmm; could you describe him for me?
- KNAVE: What's to describe? You see one dragon, you seen 'em all.
- ST. GEORGE: Would you try and remember, sir. Just for the record? We just want to get the facts, sir.
- KNAVE: Well, he was, you know, he had orange polka dots, —
- ST. GEORGE: Yes, sir.
- KNAVE: Purple feet, breathing fire and smoke, —
- ST. GEORGE: Uh-hmmm.
- KNAVE: — and one, big, bloodshot eye right in the middle of his forehead, and ah, — like that.
- ST. GEORGE: Notice anything unusual about him?
- KNAVE: No, he was just a run-of-the-mill dragon, — you know.
- ST. GEORGE: Uh-hmmm. Yes, sir; you can go now.
- KNAVE: Hey, by the way, how are you going to catch him?
- ST. GEORGE: I thought you'd never ask. A dragon net.
- ST. GEORGE: 3:05 p.m. I was riding back into the courtyard to make my report to the lab. Then it happened . . . it was a dragon.
- DRAGON: Hey, I'm the fire-breathin' dragon. You must be St. George, right?
- ST. GEORGE: Yes, sir.
- DRAGON: I see you got one of them new .45 caliber swords.
- ST. GEORGE: That's about the size of it.
- DRAGON: (Prolonged laughter) You slay me.
- ST. GEORGE: That's what I want to talk to you about.
- DRAGON: Whaddaya mean?
- ST. GEORGE: I'm taking you in on a five-o-two. You figure it out.
- DRAGON: What's the charge?
- ST. GEORGE: Devouring maidens out of season.
- DRAGON: Out of season? You'll never pin that rap on me. Do you hear me, cop?
- ST. GEORGE: Yeah, I hear you. I got you on a four-twelve, too.
- DRAGON: A four-twelve? What's a four-twelve?
- ST. GEORGE: Overacting. Let's go.

On September the fifth the dragon was tried and convicted. His fire was put out and his maiden devouring license revoked. Maiden devouring out of season is punishable, by a term of not less than fifty or more than three hundred years.

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WHAT I WANT IN A MAN

by
Patti Page



FOR THE FIRST TIME PATTI TELLS YOU THE INSIDE STORY ON THE IDEAL MAN SHE IS LOOKING FOR

Word from inside the record business is that Patti Page is still on the loose . . . No dreamy male has been successful in putting the ring on third finger left of the thrush's streamlined hand. On her miles of rides around the countryside, Patti has met and left hundreds of sigh-provoking men behind her, all licking their wounds.

No doubt Page the Rage has every right to be choosy. Patti stands a mighty chic 5'3" tall, 135 pounds in her new featherbob hairdo. She has what men like to call style; and it starts from her toes, running upward over a course of ideal dimensions.

Perhaps Miss Page has not given much thought to altar plans because she is by nature a very cautious person. Married and divorced once already, she will not try matrimony again until she finds what people say is her "ideal man." But, currently, she is reported to be in love again. Why doesn't she give it a fling? What is making her hold back?

The reasons, in Patti's own words, are these:

"I do have an ideal man that my heart keeps telling me I must find, but my ideal is not what people think it is. You see, I've come a long way from Oklahoma, and I learned along the way that every girl dreams of an ideal male — until one day she wakes up to find that there really is no such thing. He simply doesn't exist. And I want everyone to know that I'm not heart-broken or carrying a torch.

"It is just that one fine day I came to see something about myself that solved a lot of problems. When you suddenly find yourself in most every newspaper

and magazine in the country, and wherever you go people are talking nice words about you, it's hard to keep a level head. You want to feel that they're all right. But I know one thing about myself. Patti Page is far from perfect. And, because I have faults, it's just natural that my ideal will have faults too. The old saying that no one is perfect is as true about the man you love as it is about anyone else.



"My singing career takes me to all parts of the country. Therefore I have met all types of men from all walks of life. I can truthfully say that I have never intentionally loved and left them. If it's one thing I can't stand it's a drooling male. A lot of men imagine they are in love, but they are attracted by a big name rather than the person herself.

"Don't get me wrong. At this point you'll probably say that I'll never get

married. As a matter of fact, I'm just like any other girl. My strongest desire is to get married and raise a family. Right now I can't think too seriously about that; my career is the all-important thing at the moment.

"Still, that doesn't prevent me from keeping 'my eyes wide open' for my own personal 'Mr. Right.' As I said before, it's a man, not a mouse, that I'm looking for. My husband will either be a part of show business or know enough about it so that we will have things in common. I have no intentions of sitting home at night and talking to myself. My man will be tolerant and understanding. If someone has an opinion different from his own, he will not roll up his sleeves for a fight. Of course he will love music . . . all kinds of music. He will be full of life and fun to be with, but he won't be one-sided about anything. He may love baseball, yet he won't be fanatical about it. Sure, he'll have a sense of humor; but no practical joker for me. I don't want to sit down at the dinner table one night and have my hubby pull the chair out for me so far that I fall all over the floor. Nix with that.

"I want a real gentleman. He will be courteous and kind. Perfect manners are so essential.

"Much has been said about the importance of having a good-looking partner. I agree. My husband will be an attractive male.

"Last but certainly not least, I will be madly in love with him, and he with me.

"If the last is true, however, I could be persuaded to overlook some of the other things I have outlined."

PA-PAYA MAMA

GEORGE SANDLER LARRY COLEMAN
NORMAN GIMBEL

Pa-paya mama, pearl of the deep blue sea,

Tell your pa-pa-paya, you're comin' home with me.

My sweet pa-paya mama wears a bamboo skirt.

She dances barefoot and her feet don't hurt.

We drink pa-paya by a moonlit shore,
When we kiss she hollers "more!" "more!" "more!"I came to Cuba for a holiday,
Pa-pa-ya mama took my heart away.
Vacation's over and it's time to go,
When we kiss she hollers "no!" "no!" "no!"

We'll settle down and live in New Orleans

And plant pa-pa-ya trees and coffee beans.

Pa-pa-ya mama how I love you so,
Pack a sack and we will go, go, go.

My Island Queen, I'll build a hut for you

The floors and doors will be the best bamboo,

And 'neath the Loosiana moon above
We'll sip pa-pa-ya and we'll love! love! love!In time we'll raise a little family,
To play beneath the new pa-pa-ya tree,
We'll send your pa a fifty cent cigar,
'Cause he'll be a proud pa-pa-ya grand pa-pa!

Pa-pa-ya mama, pearl of the deep blue sea,

I'm your sweet pa-pa-ya, please won't you marry me.

I'm called pa-pa-ya mama with the bamboo skirt.

I rumba barefoot and my feet don't hurt.

I met you walking on the moonlit shore,
And when we kissed you hollered "more!" "more!" "more!"You came to Cuba for a holiday
And right away you took my heart away.Vacation's over and you have to go,
But when we kiss I holler "no!" "no!" "no!"

I'll go with you and live in New Orleans,

We'll plant pa-pa-ya trees and coffee beans.

Don't leave me now because I love you so,

I'll pack a sack and we will go, go, go.

In New Orleans we'll build a hut for two,

The floors and doors will be the best bamboo,

And 'neath the Loosiana moon above
We'll sip pa-pa-ya and we'll love! love! love!In time we'll raise a little family
To play beneath the new pa-pa-ya tree,
We'll send my pa a fifty cent cigar,
'Cause he'll be a proud pa-pa-ya grand pa-pa!

Copyright 1953 by Sheldon Music, Inc.

LOVE WALKED IN

IRA GERSHWIN GEORGE GERSHWIN

Love walked right in and drove the shadows away;

Love walked right in and brought my sunniest day.

One magic moment and my heart seemed to know

That love said "Hello,"

Though not a word was spoken.

One look and I forgot the gloom of the past;

One look and I had found my future at last.

One look and I had found a world completely new,

When love walked in with you.

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ANSWER ME

(Columbia Record by Frankie Laine)

GERHARD WINKLER FRED RAUCH
CARL SIGMAN

Answer me, Lord above;

Just what sin have I been guilty of?

Tell me how I came to lose my love?

Please answer me, oh Lord.

She was mine yesterday,

I believed that love was here to stay,

Won't you tell me where I've gone astray?

Answer me, oh Lord.

Is she happier without me,

Or does she still care?

If she thinks at all about me,

Please let her hear my prayer.

Let her know I've been true,

Send her back so we can start anew.

In my sorrow may I turn to you?

Please answer me, oh Lord.

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I SEE THE MOON

(Columbia Record by The Mariners)

MEREDITH WILLSON

I see the moon, the moon sees me,

Down thru the leaves of the old oak tree

Please let the light that shines on me
Shine on the one I love.Over the mountain, over the sea
Back where my heart is longing to be
Please let the light that shines on me
Shine on the one I love.I hear the lark, the lark hears me,
Singing a song with a memory
Please let the lark that sings to me
Sing to the one I love.Over the mountain, over the sea
Back where my heart is longing to be
Please let the lark that sings to me
Sing to the one I love.I kiss the rose, the rose kisses me,
Fragrant as only a rose can be
Please take the kiss that comforts me
Back to the one I love.Over the mountain, over the sea
Back where my heart is longing to be
Please take the kiss that comforts me
Back to the one I love.

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Win Friends, Popularity
with Little Tricks
of Everyday Talk

A publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity. The details of this method are described in a fascinating booklet, "Adventures in Conversation," sent free on request.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint more readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet which will be mailed free to anyone who requests it. The address is: Department 1651, Conversation Studies, 835 Diversey Parkway, Chicago 14, Ill. A postcard will do.

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MAMBO

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If you can do this step



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In his new book, Mr. Luis teaches you all the breaks, steps, and hip movements, including the single, double, and triple Mambo in the genuine Cuban manner.

CUBAN DANCER'S BIBLE is written in clear simple language with more than 28 diagrams to help you. As a specialist, Mr. Luis' fee for private lessons at his studio is \$100. Get his new book of lessons for only \$1.98 postpaid.

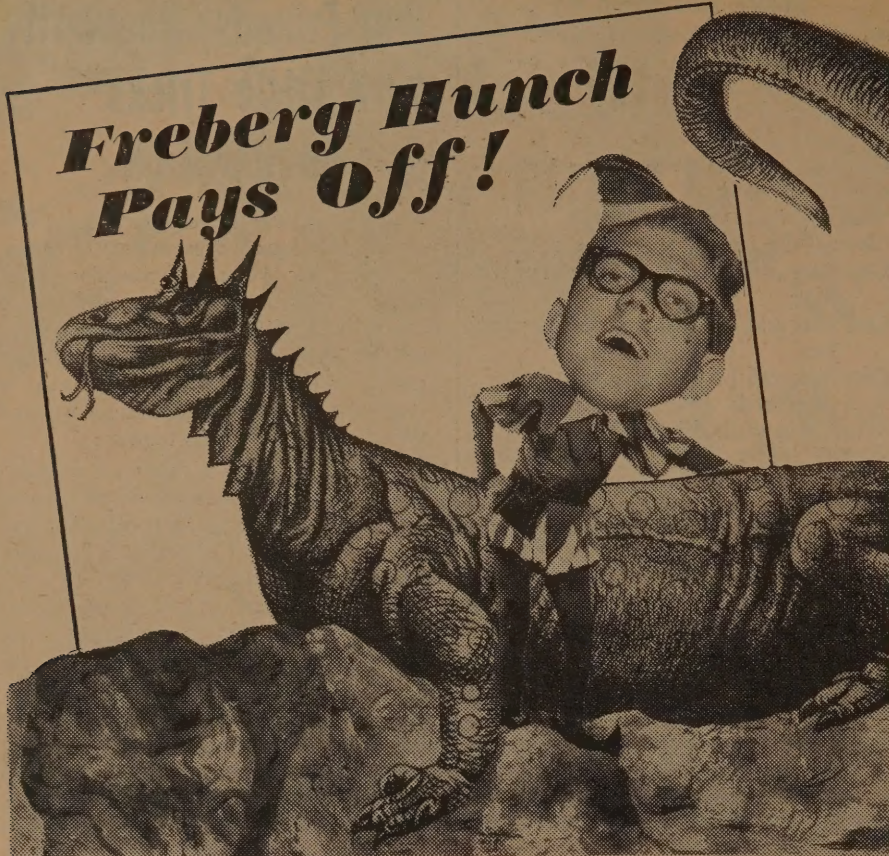
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Freberg Hunch Pays Off!



Da-da-dadum . . . the Stan Freberg legend you are about to hear is true — only the typewriter has been changed. Yes ma'am, here are the facts ma'am, the facts. Move that mike in a little closer St. George, it's a craazy caper.

It all started on a 7-8-26 call to surgery. Stanley arrived with Friday, August 7, 1926. Mama Freberg had played a hunch; it was a boy, not a dragon.

Little Red Stanley took it from there. When just a babe in the woods he started pulling the wool over Grandma's eyes. His talents began to work like magic for him. In fact, at age 11, our boy became an assistant and stooge to his uncle, Conray the Magician. He pulled into the theatre at 6-0-3 each evening before the show to stuff uncle's sleeves with rabbits, mice, .33 calibre automatics . . . no, no, wrong show . . . just stick to the facts. You know we could get taken in for a 9-0-5 . . . overacting. On with the case.

Like I was saying, Friday, this Freberg character sallied forth from magic work into an early morning radio show out in Los Angeles, called "Coffee Time At Harmony Homestead." Each time Stan did the show he used a different voice. After all, what's a guy with only one voice these days.

Shortly thereafter, Stan Freberg played another hunch.

"You mean it was just a hunch?"

"Yeah, that's what I mean, a hunch."

"Did you notice anything odd about it?"

"Naw, just a plain letter from the President of the United States. Said something about 'Greetings.'"

Stan played the hunch. He was right. It was a call to the Army. Da-da-dadum.

Back on his civilian bicycle once more, Stan sped into Warner Bros., of the Hollywood Warners, MGM and Walt Disney. But alas, he still had a hunch that kept gnawing inside of

(Continued on Page 32)



L to R: Walter Schumann, Stan, June Foray, Allan Livingston and Dawes Butler

EMBRASSE (Hold Me Close)

(Columbia Record by Felicia Sanders)
RICHARD DRISCOLL PAUL DURAND
When I'm feeling lost and low
Embrass' embrass' moi bien
When my heart has lost its glow
Then kiss me once again
You're the one that makes my life,
My breath, my heart, my soul
Forget the day, let come what may,
Embrass' embrass' moi bien

If the day brings you some little sadness

When somebody makes you feel so blue,
Then just bring it to me
It is ours dear.

All I want is to share it with you.

When I'm feeling lost and low
Embrass' embrass' moi bien
When some joy has burst and blown
Then kiss me once again
You're the one that makes my life,
My breath, my heart, my soul
Forget the day, let come what may
Embrass' embrass' moi bien.

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I LOVE PARIS

(Capitol Record by Les Baxter)
COLE PORTER

I love Paris in the springtime,
I love Paris in the fall,
I love Paris in the winter, when it
drizzles,
I love Paris in the summer, when it
sizzles,
I love Paris ev'ry moment,
Ev'ry moment of the year,
I love Paris, why, oh why do I love
Paris?

Because my love is near.

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A DEAR JOHN LETTER

LOUIS TALLEY FUZZY OWEN BILLY BARTON
Dear John oh, how I hate to write

Dear John

I must let you know tonight
That my love for you has died away
Like grass upon the mound,
And tonight I wed another, Dear John.

I was overseas in battle
When the postman came to me
And he handed me a letter,
I was happy as could be
For the fighting was all over
And the battle had been won
Then I opened up the letter
And it started, "Dear John"

Will you please send back my picture,
My husband wants it now
When I tell you who I'm wedding
You won't care, dear, anyhow
Now the ceremony has started
And I wed your brother Don
Will you wish us happiness forever,
Dear John?

Copyright 1953 by American Music, Inc.

BLOWING WILD**(The Ballad Of Black Gold)**(Columbia Record by Frankie Laine)
PAUL FRANCIS WEBSTER DIMITRI TIOMKIN

Mariana mine, set me free,
Free from black gold,
Our love never can be.
Once we lived in a shack,
Drilled for oil, precious black gold.
And this girl loved me back,
Loved me more, more than black gold.
I was caught in her web,
Just like the spider captures the fly,
And I knew, what is more,
I must leave, leave her or die!
Mariana mine, set me free!
Free from black gold, blowin' wild!
blowin' wild!

Copyright 1953 by M. Witmark & Sons.

**I SHOULD HAVE TOLD YOU
LONG AGO**(Columbia Record by The Four Lads)
HECTOR MARCHESI SOL PARKER

I should have told you, long ago
How much you mean to me
I should have opened up my heart
For you and all the world to see
I was a fool to let you go
These tears that fall should tell you so
Darling I love you and I know
I should have told you long ago.

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RICOCHE**(Rick-O-Shay)**LARRY COLEMAN NORMAN GIMBEL
JOE DARION

They warned me when you kissed me
Your love would Ricochet
Your lips would find another
And your heart would go astray.
I thought that I could hold you
With all my many charms,
But then one day you ricocheted
To someone else's arms,
And baby,

I don't want a Ricochet romance!
I don't want a Ricochet love!
If you're careless with your kisses,
Find another turtle dove!
I can't live on Ricochet romance!
No! no! not me!
If you're gonna Ricochet, baby,
I'm gonna set you free!

I knew the day I met you
You had a rovin' eye.
I thought that I could hold you
What a fool I was to try.
You promised you'd be faithful
And you would never stray,
Then like a rifle bullet,
You began to Ricochet,
And baby,

When you announced our wedding
You made me mighty proud.
I whispered two was company
But you preferred a crowd.
You buzzed around the other girls
Just like a busy bee
And when you finished bussin',
Cousin you buzzed back to me, and
baby.

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| <input type="checkbox"/> Gypsy —Vibrant deep red—ravishing | <input type="checkbox"/> Jewel —Sophisticated ruby brilliance |

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|---|--------------------------------------|--|

Miss or
Mrs.

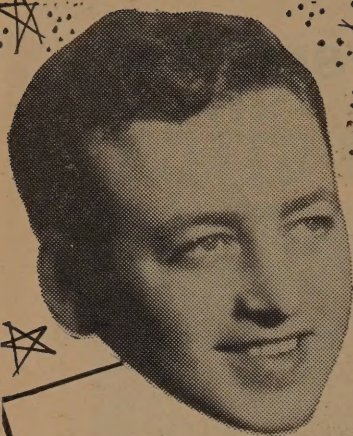
Street

City

Zone

State

STARS OF TOMORROW



BOBBY WAYNE

Bobby Wayne, a likeable young man from Roxbury, Mass., doesn't have to depend on disc hits alone, because he is an excellent in-person performer. Starting his musical training on the fiddle, Bobby decided he could express himself better through song. After service in the Navy Air Corp, he worked at a Boston shoe store and sang at parties and clubs. One of these acts was caught by an ABC station exec, and before long, Bobby made his first radio appearance. A tour of the New England States in 1948 was followed by a London recording contract. In 1951, Bobby was signed by Mercury, some of his big waxings being "Wheel Of Fortune," "I'm Sorry," "Gone" and "Oh, Miserable Love."



VICKI YOUNG

Blonde, shapely Vicki Young was chirping and strumming banjo and uke in her family's band when she was five. Ever since she can recall, the Youngs had a Western band that entertained around her hometown of Vinson, Oklahoma. For seven years Vicki did a radio show over KASA in Elk City; then, in 1942, her family moved out to California. After working in the Los Angeles area with the Joe Newman Trio and with cowboy star Spade Cooley, the cute 25-year-old songstress caught the attention of Capitol Records execs, and a contract was signed in 1953. Vicki's initial coupling on the label features, "I'm Wond'ring" and "Goodbye, Charlie, Goodbye."



LUIS TAMAYO

Currently breaking all existing records at the Waldorf Astoria's Starlight Roof is a remarkable group of performers from sunny Spain. Known as "Los Chavales De Espana" (The Kids From Spain), these eleven young men do instrumental, choral and vocal selections, marked by unusual lighting effects, precision drill-like movements and other novelty machinations. "Los Chavales" perform in many languages and moods, using a total of 26 instruments. Although no one man is the leader (each assumes the group leadership for a short period of time), one of the outstanding members is accordionist Luis Tamayo. Their first RCA Victor album was recently released and featured a song "Los Chavales" introduced called "Abril En Portugal."

JO ANN TOLLEY

One of the brightest of the new stars is a beautiful and talented gal from Hartford, Conn., named Jo Ann Tolley. Like so many others, Jo Ann began her singing career as a tot. In fact, while attending grammar school, she was a regular on a WONS (Hartford) Kiddie Show. A veteran of the stage, Jo Ann has appeared at the Hippodrome in Baltimore, the Seville in Montreal and the State in Hartford. She's also done some TV work. Formerly with Cadillac Records, the honey-blonde warbler now records for MGM. Her latest platter, "I Don't Want To Be A Summer Sweetheart," is doing very well both in sales and spins.



LOVER, COME BACK TO ME (MARIANNE)

OSCAR HAMMERSTEIN II
SIGMUND ROMBERG

The sky was blue and high above
The moon was new and so was love
This eager heart of mine was singing
"Lover, where can you be"
You came at last love had its day
That day is past you've gone away
This aching heart of mine is singing
"Lover come back to me"
When I remember ev'ry little thing you
used to do

I'm so lonely ev'ry road I walk along
I've walked along with you
No wonder I am lonely
The sky is blue the night is cold
The moon is new but love is old
And while I'm waiting here
This heart of mine is singing
"Lover come back to me"

Copyright 1928 by Harms Inc.

(Who-Who-Who) WHO PUT THE DEVIL IN EVELYN'S EYES

DICK CARNEY JOHN GLUCK DICK MALTBY

She has the form of a Goddess
And a face just like a Saint
She has a smile shyly modest
But you look in them eyes
And you know that she ain't.

Who, who, who, who put the devil in
Evelyn's eyes?
Who, who, who, who put the devil in
Evelyn's eyes?
Who, who, who, who put the flaw in
her angel disguise?
Who, who, who, who put the devil in
Evelyn's eyes?

She always talks so naively:
She's as sweet as sugar cake.
And yet my friend please believe me
When I look in them eyes
Then I shiver and shake.

She has my heart dancing madly:
Like a puppet on a string.
And yet I'd do it quite gladly
If she only would tell me this one
little thing.

Copyright 1953 by Hartley Music Co., Inc.

ANYTIME IS LOVIN' TIME (As Long As I'm With You)

SYD FOLEY

Anytime is lovin' time as long as I'm
with you.

In your kiss and sweet caress,
There's just time for happiness.
We don't need the moon to get that
feeling others do.

Anytime is lovin' time
As long as I'm with you.
With your arms around me,
We won't need a clock.
My heart will be thumpin',
Thumpity thumpity tickity tock!
Daytime, night-time is the right-time,
love me honey do,

'Cause anytime is lovin' time
As long as I'm with you.

Copyright 1953 by Jefferson Music Co.

SIPPIN' SODA

(Columbia Record by Guy Mitchell)
PAUL CAMPBELL

Sippin' soda, sippin' soda
A-sippin' soda through a straw.
Sippin' soda sippin' soda
A-sippin' soda through a straw.

The prettiest girl (the prettiest girl)
I ever saw (I ever saw)
Was sippin' so - (was sippin' so-) da
through a straw
(Da through a straw)
I asked her what she sat there for
Just sippin' soda through a straw.

She says to me (she says to me)
Oh, can't you see? (oh, can't you see?)
That this is all (that this is all)
That I live for (that I live for)
I must admit that she looked sweet
When sippin' soda through a straw.

And when she smiled (and when she
smiled)

I lost my heart (I lost my heart)
I looked around (I looked around)
Found another straw (found another
straw)

I wanted one thing more and more
To sip her soda through a straw.

I held her hand (I held her hand)
And she held mine (and she held
mine)

We sipped and sipped (we sipped and
sipped)

And sipped some more (and sipped
some more)

This is the end there is no more
Of sippin' soda through a straw.

Copyright 1953 by Hollis Music Inc.

CELA M'EST EGAL

(If It's All The Same To You)

JOHNNY BURKE JAMES VAN HEUSEN

The Yankee reaches for his hat,
The Frenchman his chapeau,
The Frenchman's off to promenade,
The Yankee's on the go.
But however people say it,
Or whatever people do,
Cela m'est egal, if it's all the same to
you.

The Eiffel Tow'r is tres haut,
The Empire State is high,
The river Seine is tres mouille,
The Hudson isn't dry,
But however people say it,
Or whatever people do,
Cela m'est egal if it's all the same to
you

On the rue de la paix, or forty-second
street,

What you're trying to say
They'll understand tout de suite,
The Frenchman takes a wagon lit
To get from France to Spain
The Yankee takes a pullman,
But they both get on a train,
So it really doesn't matter
And as far as I can see,
If it's all the same to you,
It's all the same to me,
Cela m'est egal, c'est la vie!

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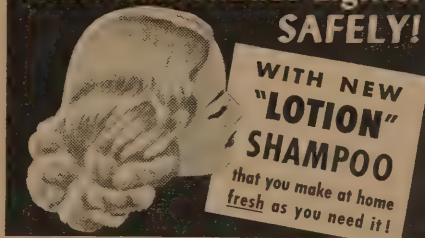
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THE MUSIC STAFF

Hi there everyone,

Once again it's time for us to open up the pages of the January edition of HIT PARADER and let you in on this really great issue. First off, we must tell you about the Eddie Fisher Contest. It's now officially over, and the entries went well up in the thousands. The judges have been hard at work and say it's the toughest job they've had in quite some time. Every entry has been looked over and rated. As you read this, we are still studying and selecting the best letters. The official results will be announced in our February issue. Thanks again for writing in; and keep your fingers crossed. You could be the winner, and Eddie is looking forward to the day you come to New York.

Now let's take a peek at the big features waiting as you turn the pages. First of all, we had quite a long talk with "That Singing Rage," Miss Patti Page. During the conversation, Patti mentioned a couple of boys she knew, and we put our heads together to give you the ideal man that Patti has in mind when she settles down. After you read her story, check to see how your "ideal guy" shapes up with Patti's. We learned a lot and hope you do, too.

We want you to have the facts — that's right — just the facts about Stan Freberg. Stan, as you all know by now, is the sensational voice behind "St. George And The Dragonet" and "Little Blue Riding Hood." This record broke all records at Capitol, becoming one of the top sellers in the country within a few short weeks. Quite a guy is this Freberg, as you will find out when you read "Freberg Hunch Pays Off."

A brand new feature starts off with this month's issue. We have a full page telling you about some of the "Stars Of Tomorrow." This month we spot four youngsters whom you will be hearing about in the very near future. Jo Ann Tolley, a very pretty young lady with MGM Records, shares center stage with Vicki Young, another pert songstress from Capitol. With these two fair young ladies we couple Bobby Wayne of Mercury and Luis Tamayo a newcomer on the Victor Record label. Their stories make mighty interesting reading.

Before we close, we would like to mention just a little sidelight to show what wonderful people make up this world of show business. Ginny Gibson, Sunny Gale and Bill Kenny recently spent an entire evening with d.j. Tiny Markle in New Haven, Conn., entertaining for the benefit of the Jimmy Cancer Fund. They put on a terrific show, and close to a thousand dollars were added to the till. Big names with big hearts!

Well, gang, that just about winds it up for this month. We have lots more surprises lined up, so keep with us.

Till then, so long



KAREN CHANDLER

Karen Chandler is best known for her famous recording of "Hold Me, Thrill Me, Kiss Me." But how many of us know that she might never have reached the top had she not tossed away the name Eve Young and met a man? — but of course. You see, only as recently as 1950 Karen Chandler was a gal named Eve Young, a nicely designed red-head who was doing a so-so rated TV show.

Then, for no good reason — except that she and her husband, Jack Pleis, wanted a night out — the pair went to a small night club near their Los Angeles home. They heard a broken-down pianist grinding out a tune called "Hold Me." They liked it.

A few days later Eve cut a demonstration record of the tune with a pianist and submitted it to various recording companies, hoping, in that manner, to land a new contract.

Among those who received the disc was a young Capitol Records executive. Because that company was overloaded with female vocalists, he could not sign her to a contract. However, he suggested to her that she obtain a good personal manager and recommended one Fred Amsel, who was assistant talent executive of the West Coast Rogers & Hammerstein office. Amsel was a local TV producer, knew everyone of importance, and was a hustling, energetic worker.

She and Amsel met, came to an agreement and formed an association which bids fair to become as legendary as that between Ted Colman and

Smith.

Amsel immediately did two things: First, he raised enough money to finance the recording of four "masters" — one of them being "Hold Me, Thrill Me, Kiss Me," with a large orchestra under Jack Pleis' direction.

Secondly, Amsel made her change her name from "Eve Young" to "Karen Chandler." The reason for this is that he wanted her to have a "fresh start," since he had certain ideas on the direction he wanted her career to take, which was completely different than the direction it had taken up to that date. So, Karen Chandler she became.

It worked. Coral Records, a subsidiary of Decca, was among the companies approached by Amsel. Conductor Gordon Jenkins heard Karen's recording of "Hold Me, Thrill Me, Kiss Me" and phoned Coral's artists and repertoire chief Milt Gabler in New York, playing the recording over the phone. On the strength of what he heard on the phone, Gabler signed her to a recording contract. A few months later Karen Chandler's recording of "Hold Me, Thrill Me, Kiss Me" was the nation's Number One seller, and Karen was an "overnight" success, after having worked hard for almost ten years to achieve that goal.

Karen is proud of her success and points with pride to the fact that she gained it the hard way — by working towards it for many years, experiencing ups and downs until she "clicked."

That's all about Eve, sorry — Karen Chandler.

WHEN MY DREAM BOAT COMES HOME

CLIFF FRIEND DAVE FRANKLIN

Dreams call to me over a rose tinted
sea.

I wait on the shore for the one I adore.

When my dream boat comes home,
Then my dreams no more will roam.
I will meet you and greet you,
Hold you closely "my own."
Moonlit waters will sing
Of the tender love you bring.
We'll be sweethearts forever,
When my dream boat comes home.
Copyright 1936 by M. Witmark & Sons.

ANNIE DOESN'T LIVE HERE ANYMORE

JOE YOUNG JOHNNY BURKE
HAROLD SPINA

Oh, Annie doesn't live here anymore,
You must be the one she waited for.
She said I would know you by the blue
in your eye,
Checkered suit, a fancy vest, and polka
dot tie.

You answer to that description,
So I guess that you're the guy,
Well Annie doesn't live here anymore.
Annie doesn't live here anymore,
It's too bad you didn't call before,
She just bought a gown that ties with
ribbons above,

Brand new shoes, a pretty hat and
latest style glove

She really looked so alluring,
And just waiting for your love,
But Annie doesn't live here anymore.
It was Spring, there was romance in the
air,

And ev'rything seemed for loving
hearts to share,

And there was she, just as lonely
And as blue as she could be;
That's the reason Annie doesn't live
here anymore

Might have been your picture that she
tore,

She was oh so faithful, what a pitiful
sight,

Waited for the letter that you promised
to write.

A gentleman with a top-hat,
Called around the other night,
And Annie doesn't live here anymore.

Copyright 1933 by Irving Berlin Inc.
Name changed to Bourne Inc.

FOR YOUR LOVE

RALPH CARE SOL HARCUS ROBERT MELLIN

For your love, there's nothing I
wouldn't do,

There's nothing I wouldn't go thru,
Just for your love.

For your love, I'd give ev'rything I
possess,

I'd bring you the world, nothing less,
Just for your love.

So darling hold me, say that you care.
Say that your arms, your lips, are mine
to share.

Say you're mine, and please take this
heart that I give,

I want you to know that I live
just for your love.

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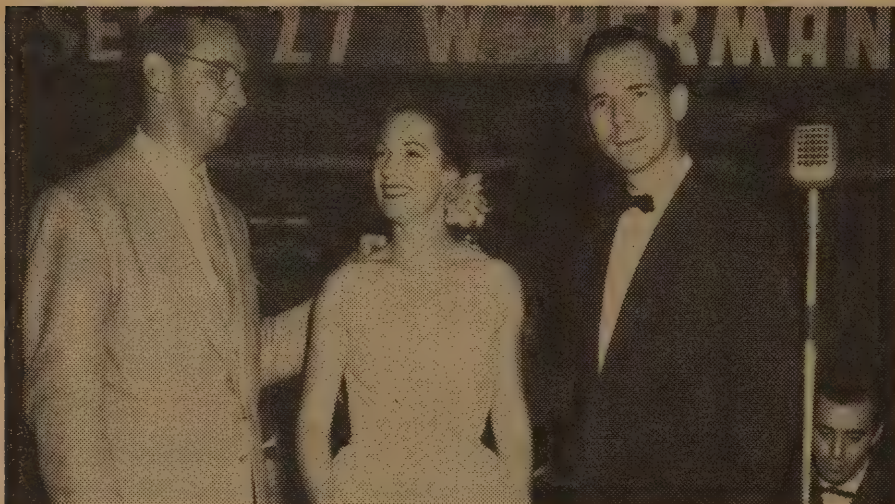


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the BALLROOM



Bill Finegan and Eddie Sauter are mighty proud of the orchestra and their lovely gal vocalist Sally Sweetland. A really great combination



Regular instruments are put aside for a specialty number, as the boys in the band play their kazoos. They make mighty pretty music



Here's a wonderful shot of the entire Sauter-Finegan orchestra and the host of instruments that make up the band complement

It takes something mighty big and different to make the people of show business stand up and take notice, or to "flip," as they would say it. Recently, two young men came out from "behind the scenes" of the band business and had everybody up in the air. People said, "It just can't be; it's not possible that music can be produced from the instruments these two have assembled." If it's not clear to you yet, we are talking about the sensations of the new band era, the leaders of the Sauter-Finegan Orchestra, who are our special guests for this month's Ballroom feature.

Without a minute's hesitation, we can say that the S-F band is the most unusual in the land. Besides the standard instruments you would normally find on the bandstand, Eddie Sauter and Bill Finegan have added a group of mighty different background instruments; including a kazoo section, toy trumpets, a harp and tuba, flutes and piccolos and a real wild percussion group. With this weird assortment of instruments, the band has waxed some wonderful music on the RCA Victor label.

Eddie and Bill, the co-leaders of the band, have been around the music business long enough to build up solid reputations as top arrangers. Eddie did some of his best work with Ray McKinley and Benny Goodman, while Bill arranged for Tommy Dorsey and the late Glenn Miller. Together the boys have turned out some musical masterpieces. They were introduced to the unsuspecting music public by a tune called "Doodle Town Fifers," which caught on at once; and they followed it up with "Midnight Sleigh Ride," which was different, to say the least.

The band's success is simple. Even with their innovations Sauter and Finegan play music to dance to. With a combination like that, a wonderful vocalist in Sally Sweetland and the current upswing back to the bands, it looks like we will be hearing even greater things from the Sauter-Finegan band for many moons.



Bill, making music S. F. style with a toy trumpet.

STROLLIN' BLUES

(Columbia Record by Guy Mitchell)
TERRY GILKYSON RICH DEHR
FRANK MILLER

I'm strollin' downtown on a Saturday night
To buy the Sunday news
I'm strollin' downtown where the lights are so bright
'Cause I got those strollin' blues.
Sometimes I feel somewhere I'll find
Someone to ease my poor weary mind.
Some lovin' honest and true
Some lovin' who wouldn't treat me like you do
So I'm just strollin' downtown
Gonna walk thru' the night
Got so much time to lose
I'm strollin' downtown
'Cause you made wrong from right
And I've got those strollin' blues.
Copyright 1953 by Montclare Music Inc.

LOVE ME AGAIN

JACK GOLD IRA KOSLOFF JACK PERRY
HARRY SIMS

Love me again, hold me close to your heart.
Love me again as you did at the start,
I need you more ev'ry day we're apart,
Say that you love me again.
Open your arms, let me hold you once more,
Let me be close to the lips I adore.
Tell me that things will be just as before,
Say that you love me again.
If I've been seen with a smile on my face
Even though we have drifted apart,
Don't be misled by the smile on my face,
You would find there are tears in my heart.
So, don't let the tears that I cry be in vain
Whether the future brings pleasure or pain,
Long as I'm near you I'll never complain,
So love me, love me again.
Copyright 1953 by Jack Gold Music Co.

I HATE MYSELF FOR LOVING YOU SO MUCH

RUTH WEINSTOCK

I hate myself for loving you so much
You have no heart that I can touch
It's just a thrill for you
To toy with my emotion
You laugh at my devotion
And when you get the notion
You'll leave me like the others
Drinking bitter potion
So I hate myself for loving you so much.

I hate myself for wanting you so much
My heart is hungry for your touch
Until you put your lips on mine
I'm hardly living
Must I do all the giving
You need so much forgiving
And when you leave me here alone to face the ribbing
I just hate myself for loving you so much.
Copyright 1953 by Redd Evans Music Co.

HEY CUMPARI

(Eh, Cumpari!)

Eh cumpari
Ci vo suonare
Chi si sona o friscoletto
O come se sona o friscoletto
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o saxophona
E come si sona o saxophona
Tu-tu-tu-tu o saxophona
(Whistle) o friscoletto
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o mandolino
O come se sona o mandolino
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophona
(Whistle) o friscoletto
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o violino
E come si sono o viloino
A-zing a-zing o violine
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona la trumbetta
Ma come se sona la trumbetta
Pa-pa pa-pa la trumbetta
Zing a-zing o lioline
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Tu-tu-tu-tu o saxophone
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona la trombona
Ma come se sona la trombona
A-fum a-fum la trombona
Pa-pa pa-pa la trumbetta
A-zing a-zing o violine
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!
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A TEAR, A KISS, A SMILE

(Columbia Record by Jerry Vale)

PAUL INSETTA DICK GILBERT

A tear, a kiss, a smile
These things make life worth while
A kiss to dry a teared dimmed eye
And then the smile returns again
So if I've been unkind
If you look you're sure to find
In all true love the story of
A tear, a kiss, a smile.
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In show business you meet all kinds of people; some are real characters, others you forget a short time after meeting them and still others leave a lasting impression on you. Falling into the latter class is a young redhead who plays a mighty mean guitar and sings with the best of them. We're talking about Rusty Draper, and the wonderful afternoon we spent chatting with him.

Rusty is quite a guy, whether he's talking about recording dates or breaking par on the golf course. He has a ready smile and a down-to-earth personality that marks him as a showman who just can't miss. Rusty was in a reminiscing mood as he told us about the early days, when, at 12 years of age, he was making appearances behind the footlights. Rusty teamed with an uncle, singing those "everlovin' cowboy songs" around Tulsa, Oklahoma. An interesting note is the fact that Rusty worked at the same station as did

Patti Page, but didn't get to meet her then. "That came quite a while later," he says.

Some time back, Rusty and his trusty guitar went out to the West Coast, where the redhead bumped into night club owner Henry King. King liked Rusty's style and gave him a job singing the popular tunes of the day at his "Rumpus Room." From there Rusty roamed to the "Dude Martin Show," where he combined his talents with those of Al Cerlick. Rusty and Al were big hits from the start. Al was signed by Columbia Records, where you all know him as Guy Mitchell, while Rusty signed with Mercury.

On his first recordings, Rusty was often confused with Frankie Laine, their styles being somewhat alike. But Rusty soon put a stop to that with his unique presentation of "No Help Wanted." He further broke the similarity to Frankie's style on "Gambler's Guitar."



The "Gambler's Guitar" goes into action as Rusty does some fine strumming



Here Rusty takes the vocal spotlight on his recent smash, "Lighthouse"

IF I COULD MAKE YOU MINE

SUNNY SKYLAR ANDREW ACKERS

I'd reach up in the blue
And gather stars for you
There's so much I could do
To make you mine
The clouds that dim the sky,
I'd make them all roll by,
I'd move a mountain high to make you mine.

If you belonged to me, you would see,
Life could be divine, dear,
And ev'rything I own,
I'd give to you alone
If I could make you mine.

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PLEASE WRITE AND TELL ME

ARTIE GLENN

Tell me why you left me
Tell me won't you please
Tell me what I did to you
To make you up and leave
Now all I do is mope around
Trying not to cry
Tell me won't you tell me
Please write and tell me why

My days are so lonely
My nights are so blue
I'm here and I'm lonely
Darling where are you
I did my best to please you
Why did you have to cry
I'm asking you to tell me
Please write and tell me why

I didn't know your reason
You kept it in your heart
I thought you were happy
The way you played your part
I took your love for granted
Surely I was blind
Tell me won't you tell me
And give me piece of mind.

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PRIDE

FRANK C. SLAY, JR. ALFRED SHERRY

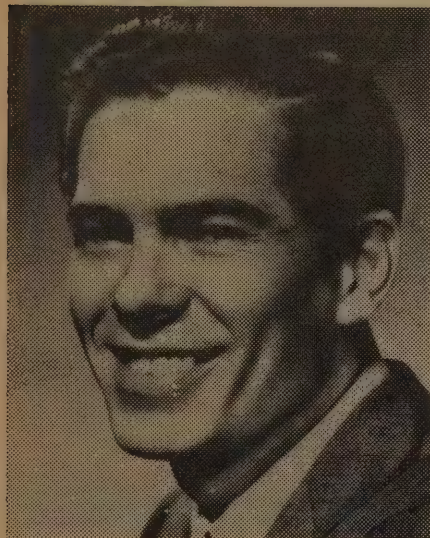
Monday you told me you loved me
Tuesday you whispered goodbye
Wednesday it seems, nearly all of my dreams

Came tumblin' down from the sky
Thursday you once again called me
You said you'd be all my own
Though it's still true
There's nobody but you
It looks like I'm trav'ling alone

Pride, pride, I had my pride
I wouldn't tell you dear
How much I cried
Pride, pride, why did I hide
All of my love for you?

Day after day, I ignored you
Night after night, when I'd yearn
I told my heart, I was playing a part
Someday I'd let you return
But, someday was never to come dear
For you found somebody new
Oh, how I cried, while a voice-deep inside
Asked "what good is pride, without you?"

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Dear Gang:

One day, recently, I was sitting around between shows, trying to think of the best way to reach you, and hit upon the idea of a monthly column in HIT PARADER. You know, sort of an informal chat which would enable us to exchange ideas and bring us closer together.

I decided that, in this column, I could answer any of your letters on any subject about which you would write me. I will also relate personal experiences which I feel would prove interesting to you. In fact, let's make this column a joint effort by your letting me know what you would want to read about on this page.

Perhaps some of you might be curious to find out what the biggest thrills of my life have been, or who my favorite entertainers are. Maybe you'd like to know what I do during my leisure hours; or something about my preferences in sports, foods, colors, girls, etc.

Naturally, I'll be glad to answer any questions you may want to ask me on musical topics. I think this would be a good chance for me to find out just what type of songs you, the fans, would prefer to have me sing in the future. Of course, I'd also appreciate your comments and criticisms of tunes I've already done.

The first column will appear in next month's edition of HIT PARADER, so I'd like to start hearing from as many of you as possible right away. Write to me at HIT PARADER magazine, Derby, Connecticut.

Until the next time, the best of everything.

ANYMORE

(Columbia Record by Toni Arden)
OSCAR BRAND

I was lonely, I was shy,
Then I saw you passing by,
And I'll never love another anymore,
Though I didn't know your name
I adored you just the same,
And I'll never love another anymore.

Any more, any more, I'll never love
another anymore,
Any more, any more, I'll never love
another anymore.

Then I asked you for a dance,
And you said you'd take a chance,
And we took a turn or two around the
floor.

I was dancing on a cloud,
Felt like singing it aloud;
That I'd never love another anymore.

Then I asked you for a date,
But you said it's much too late,
And you laughed and left me waiting
at the door.

So I've love and lots to spare
For the one who doesn't care,
And I'll never love another anymore.
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EMPTY ARMS

ALLAN WEBSTER BOB BRYAN MEL STARK

I can't go on without you dear,
Fate meant you to be mine.
My heart is grieving tear by tear,
Into my bitter wine.
The price my foolish pride must pay,
Means losing all your charms.
I never thought I'd see the day
I'd love with empty arms.

My hungry heart has taught me, dear,
What your love means to me.
My thirsting lips now know the fear
Of just a memory.
Since my false pride has set me free,
This loneliness alarms.
I want you, oh, so near to me
Within my empty arms.

Take all the treasures others give,
Their love's not worth the cost.
I know that I can never live
Outside those arms I lost.
Remember, dear, you made a vow
To save me from life's harms.
I love you more than ever now
Come fill my empty arms.
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LAZY RIVER

HOAGY CARMICHAEL SID ARODIN

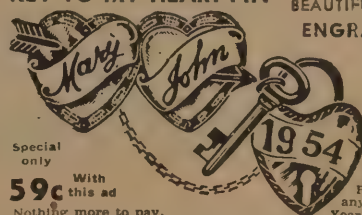
Up a lazy river by the old mill run,
That lazy, lazy river in the noonday
sun,
Linger in the shade of a kind old tree
Throw away your troubles,
Dream a dream with me.
Up a lazy river where the robin's song
Awakes a bright new morning,
We can loaf along,
Blue skies up above, ev'ry one's in
love,
Up a lazy river, how happy you can be,
Up a lazy river with me.
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Tony Martin holds up Rosemary Clooney during "Here Come The Girls"



Marie Wilson and hubby Bob Fallon attend the theatre in Hollywood



Your pinup gal Arlene Dahl says hello from a Paramount set



Taking solo honors for the first time is Al Alberts of the Four Aces



Now breaking in at the Paramount Picture Studios is Teresa Brewer



Taking a five minute break Woody Herman and some of the boys in the band check on the news by reading a HIT PARADER

CANDIDS



Up-and-coming vocal star, Steve Lawrence, is all smiles as he takes time out from autograph-signing to face the HIT PARADER candid camera



A song and dance man at your service — it's Guy Mitchell



Mr. and Mrs. Red Skelton look famished after seeing "Island In The Sky"



A family portrait features Jack Hope, Bob's brother, Mrs. Hope, Linda Hope, Bob holding Dora and Bob's son, Kelly. A mighty wonderful family of a great guy



At Romanoff's in Hollywood, after viewing "Island In The Sky", we find Richard Gully, Vera-Ellen, Bob Cummings and Mrs. Bob Cummings



Jerry Vale of Columbia Records gives us "five" at a personal appearance



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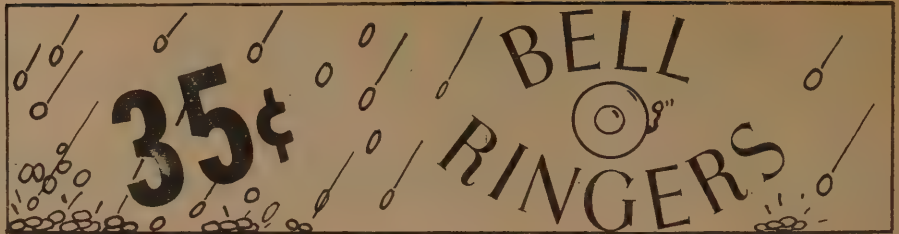
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ANNE LLOYD

Big News!

The first of the low-priced Bell Records were previewed by the disc jockies of American last September and met with terrific success. Here, for the first time since the beginning of World War II, is a good record for only 35¢. Bell Records can be bought almost anywhere — in the super-market, the drug store, the five and dime, at newsstands, in the department store and the stationery shop.

Talented and exciting newcomers are given a chance to be heard as well as the big names. Among the well-known "names" on Bell are popular artists Snooky ("Hit Parade") Lanson, Bob Haymes, Larry Clinton, Sy Oliver, Cab Calloway and Helen Forrest. Among the newcomers are the young ex-Sammy Kaye vocalist, Tony Russo, and the fresh and charming Anne Lloyd, who, as a star of Little Golden

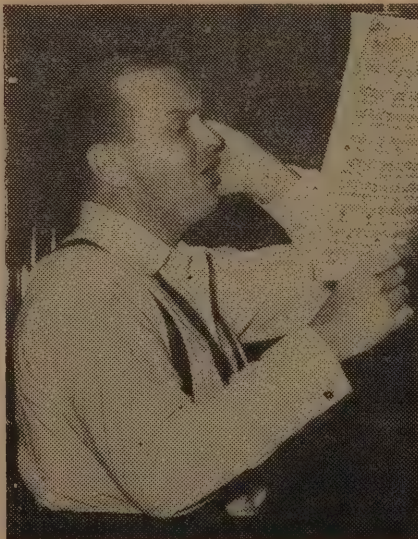
Records, has sold more than 25 million kiddie disks in less than five years!

Who are the men behind Bell? Well, in charge of artists and repertoire (which means the responsibility for picking the right tunes for the right artists) is a dynamic young man named Arthur Shimkin. Some years ago, Arthur got the idea for a twenty-five cent kiddie record and sold both himself and the idea to Simon and Schuster, the book publishers.

Bell's idea is to make recordings of the songs America likes best, both brand new and those that have proved themselves over and over again. On the first set of releases, we find such tasty newcomers to the Hit Parade as "My Love, My Love," "Dragnet," "With These Hands," "Ebb Tide" and "Many Times." Side by side with these recent hits are such familiar goodies as Cab Calloway's "Minnie The Moocher" and Larry Clinton's new versions of "Deep Purple" and "My Reverie."



Bell top brass get together with Cab Calloway



BOB HAYMES

Eventually, Bell will be doing rhythm and blues, jazz, country and folk, classical and semi-classical music — and all at the same low price. This amazing company will also strike out with brand new songs too — and in fact has already started this policy with the first release of Bob Haymes' recording of "That's All," a song that this talented singer-disk-jockey-composer wrote himself.

Oh — just in case we forgot to mention it, Bell Records comes in two speeds, 78 RPM and 45 RPM, both speeds on 7 inch durable disks.

All in all, Bell Records are a healthy and welcome new idea to the recording industry. Inexpensive, handy to play, handy to buy, they'll bring lots of good notes to music-loving kids. Bell Records rates a big salute from HIT PARADER and its editors.

LOVE WILL SOON BE HERE

HOAGY CARMICHAEL
Love will soon be here
Have no doubt have no fear
Love will come and then
You'll have bluebirds around you again
Cloudy skies will clear
To make way for a rainbow of cheer
So keep an open heart
And lend a willing ear
And love will soon be here.
Copyright 1953 by Melrose Music Corp.

CRYING IN THE CHAPEL

ARTIE GLENN
You saw me crying in the chapel,
The tears I shed were tears of joy;
I know the meaning of contentment,
Now I am happy with the Lord.
Just a plain and simple chapel
Where humble people go to pray;
I pray the Lord that I'll grow stronger,
As I live from day to day.
I've searched and I've searched,
But I couldn't find no way on earth
to gain peace of mind.
Now I'm happy in the chapel,
Where people are of one accord;
We gather in the chapel,
Just to sing and praise the Lord.

Ev'ry sinner looks for something
That will put his heart at ease;
There is only one true answer,
He must get down on his knees.
Meet your neighbor in the chapel,
Join with him in tears of joy;
You'll know the meaning of content-
ment.
Then you'll be happy with the Lord.
You'll search and you'll search,
But you'll never find
No way on earth to gain peace of mind.
Take your troubles to the chapel,
Get down on your knees and pray;
Your burdens will be lighter,
And you'll surely find the Lord.
Copyright 1953 by Valley Publishers, Inc.

MADONNA

HARRY GIVENTER RANDY RAYBURN
Around the corner is an antique shop;
In the window is a picture on display
Each time he's passing, Manuel will
stop,
And if you're near him
You may overhear him say

Will you pardon me, Madonna,
If I stare at you each day
For in your face again I see, Madonna,
A loved one who's gone away.
You are heavenly, Madonna,
And no mortal can compare
But something shining in your eyes,
Madonna,
My loved one appears to share.
She's far from perfection
Yet nearer than I.
There's little perfection this side of the
sky.
All I ask of you, Madonna,
Is to hear one sinner's plea:
Make each Cathedral bell
A voice that's telling my darling
To come back to me.
Copyright 1953 by Kelly-Stodd Music Corp.

THAT'S LOVE I GUESS

JOHNNY WHITE
When you've shaken romance
And you've gone far away,
If it seems like a year,
But it's only a day,
If you're living but just more or less,
(Ho-ho-ho-ho), that's love I guess.
All alone in your room and without a
regret,
But then dawn finds you smokin' your
last cigarette,
Looks to me like you've got it,
Oh yes! (ho-ho-ho-ho!) that's love I
guess.
To be modern and smart and blase,
You go wining in each cabaret,
Have a jigger or two just to give you
a glow,
But you never get high, you only get
low,
So, you say, laugh it off,
Try to make a new start,
But you can't even smile for the pain
in your heart,
I'm not sure that I know,
I'll confess, (ho-ho-ho-ho!) but that's
love
Or I miss my guess.
Copyright 1953 by Frank Music Corp.

KEEP YOUR PROMISE, WILLIE THOMAS

JACK FULTON LOIS STEELE
Keep your promise Willie Thomas
You pledged your love to me
Beneath the whisp'ring maple tree
You made a promise Willie Thomas
That all the leaves would still be green
When you returned to me
But my heart is chilled and my eyes are
filled
As I watch the leaves of red and brown
Fall sadly to the ground
You must keep your promise Willie
Thomas
There'll be no spring until you bring
Your love again to me.
Copyright 1952 by Pickwick Music Corp.

NOT I

SAMMY GALLOP DICK MANNING
Who let their kisses turn from warm to
cold?
Who looked for someone else to have
and hold?
Who found a new love and forgot the
old?
Not I, not I
You said you're mine forever come what
may
I guess forever ended yesterday
Who gave our dreams the wings to fly
away?
Not I, not I
Our song of love has now become a lost
refrain
The flame went out just like a candle in
the rain
But if you ever find the moment
When you feel you want me in your
arms again
Who'll be in love with someone else by
then?
Not I, not I
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(All Roads Lead To) THE FIESTA

JIMMY KENNEDY NAT SIMON

All roads lead to the fiesta
Romance calls you to the fair
In Tiajuana there's no manana
As they fandango or do a tango
I was the hero of her bolero
The night I found my arms around
Maria there

Then came love at the fiesta
Each kiss torrid as a flare
Like a coin is tossed
I won and lost but who cares at the
fiesta

On the plaza then I meet Rosa with the
dancing feet

But my heart is dancing with Maria
Flirt with Tina for a while
Kiss with Nina on a smile
Love and leave 'em that's fiesta style
But my heart does a little sighing
Wond'ring where we meet again
Maybe San Jose' or Monterey,
For all roads lead to fiesta
Fiesta, fiesta, fiesta, and love.

Copyright 1953 by Larry Spier Inc.

SINCE YOU SAID GOODBYE

NED FAIRCHILD

I wish the moon would fall apart
The way it does in the stream
I wish I had a stone for a heart
Then my heart wouldn't hurt me to
dream.

For a bird must learn to fly
And a baby must learn to call for its
mother

I must learn to love another
Since you said goodbye.

The train will run on the railroad
track

And the whistle will blow at dawn
I wish the train would never come back
Never come back to remind me you're
gone.

A child will cry for a broken doll
Instead of a doll that's new
I don't want a new love at all
No love at all when I'm crying for
you.

Copyright 1953 by Comet Music Co.

MY LOVE, MY LOVE

NICK ACQUAVIVA BOB HAYMES

Who makes the robin sing
My love, my love
Who brings the song to spring
Who else but you my love
Who makes my poor heart cry
My love, my love
Whose eyes are stars on high
None else but yours my love
As sweet as morning mist
Are the lips that heaven kissed
As endless as the sea is the love, that
she gave to me

And what have I to give?

My love, my love
As long as I shall live
I'll always give my love
You'll always be my love
You'll always be my love.

Copyright 1952, 1953 by Meridian Music Corp.

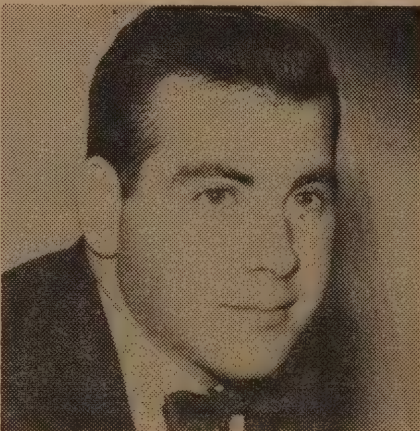
DISC JOCKEY

Out at KCRG, Cedar Rapids, Iowa, a fellow named Sandy Singer runs a fine d.j. show. The following is a resume of his programming technique.

"I guess you would consider my type of d.j. show an unusual one. I sit behind the Steinway, introducing platters with piano lead-ins, noodle behind commercials and play along with records. I also use the Hammond Organ simultaneously with the piano, and have made some multiple recordings (ala Les Paul) with both.

"I have been here at KCRG since my discharge in 1952, doing a 4 1/2 hour show daily. In addition to the live and recorded music on the show, I have been giving a good number of prizes away in our daily contests and jackpots. In the past four months, we have given prizes from local merchants valued at \$4,577.84. Some of the jackpot gimmicks were backward records, secret sounds and mystery voices.

"We play the music-listeners request and feature one portion of each day's show to preview any new releases that may have come in that day. Among



SANDY SINGER, KCRG

some of the guests on the show have been Alec Templeton, Frankie Carle, Whittemore and Lowe, Homer and Jethro and others."

Let's look in on Jeff Evans from WLDY, Ladysmith, Wisconsin, and see how he programs his show.

"I feel that too many d.j.'s of today have taken it upon themselves to be the criteria of what's good and what's not and what to shove down the throats of the listening public. Many's the time you'll hear people say the average mental age of the listening public is about 13 years old. I say that's not true and never will be. I feel that the public knows what it wants, and if it's going through a novelty stage or a ballad stage, then that's what it wants to hear. If you won't give it to them, they'll start twisting the dial until you do.

"My personal tastes run from Doris Day to Rosemary Clooney to the old Glenn Miller band and those of today's Ray Anthony, Ralph Flanagan and Ralph Marterie. The string organizations of Stordahl and Weston will always be worth listening to — again, each programmed in its proper niche



JEFF EVANS, WLDY

in the day's broadcasting. During the 'Coffee Time' program, to help people relax after the hectic morning hours, we certainly don't blare out with Kenton or Gillespie; but they, too, have their proper places in our world of supplying entertainment for the great American public, 'Bless 'Em'."

Lee and Lorraine Ellis, with Mr. Wiggles, now tell us about their show from WINZ, Miami, Florida.

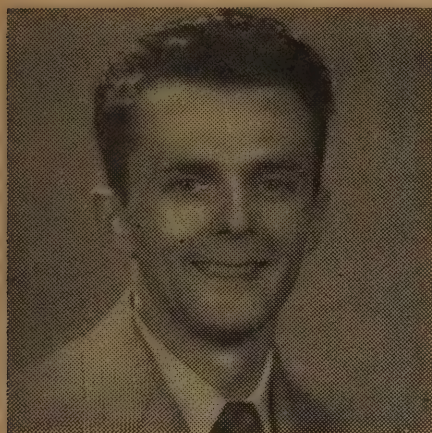
"How do we program our shows? Well, Lorraine, Mr. Wiggles (our dog) and I sit around and listen to all records very carefully. Since our program is a morning show, 8:00 - 9:00 a.m., we try to choose light, cheerful music, keeping away from the real draggy tunes and also the noisy ones. The human ear is very sensitive in the first few hours of the morning and doesn't like being jarred.

"Incidentally, we trust Mr. Wiggles' judgments as far as new records go. He listens to all new records with an attentive ear and woofs four times for excellent, three for good, two for fair, once for... 'ehhh.' He has only failed us once. That was when he turned ears down on 'Doggie In The Window.' We discovered afterwards, though, that it was not Patti Page's singing that had made him unhappy, it was due to the fact that the barks were done not by members of the Brotherhood of Dogs and Cats, Local K-9, but by humans, instead... as he put it to us, 'Ruff.'"



LEE and LORRAINE, WINZ

PLATTER PATTERN



ARTY KAY, WVLK

Here's the art of programming as handled by Arty Kay, down Kentucky way.

Running neck-and-neck in the blue grass country around Lexington and the central Kentucky area are Arty Kay and a host of famous mainstays such as bourbon, blondes and bay mares. However, according to a certain Mr. Hooper, Arty is far out-ahead of the pack — except in the money department, which is headed by Calumet's Citation.

Arty can be heard every morning from 6:00 to 9:30 on the "590 Club" over WVLK. He pours three solid cups of coffee and does just everything his listeners expect of him — from finding lost monkeys to giving out with the time, temperature and the latest tunes.

Arty always tries to be himself, which accounts for a great deal of his popularity. He plans his show around cards and letters, which, in addition to wanting a particular song, tell a personal story about the person's birthday, anniversary, love problems or any interesting school activity. In other words, Arty operates on the fact that we are all interested in the affairs of our neighbors.

Pat Romano up in Attleboro, Mass., has an interesting d.j. show. Here's a description of the way it's handled.

"Platters old and new . . . just for you."



PAT ROMANO, WARA

Such is the story in a nutshell when it comes to one of southern New England's most popular radio shows, the "Cinderella Ballroom," heard nightly over WARA in Attleboro, Massachusetts, starting at 8:05. The man who spins the platters has often been referred to as "New England's dulcet-voiced announcer" because of his smooth, pleasing and easy-going style. He is Pat Romano, a product of Boston College, with 6 years of radio broadcasting behind him. Pat is also quite a linguist, having handled many foreign language programs. His working knowledge of other languages includes Greek, Latin, French, Italian and Polish. He is an avid polka fan and has been one of the key figures in promoting polka music in New England by means of radio.

Getting back to the "Cinderella Ballroom," Pat believes in supplying his listeners with a well-balanced program of recorded music. The accent, he maintains, is always on the top tunes of the day . . . and what's new in the world of wax. However, the flavor of the new shows, seasoned with the old and not to be forgotten, "Hawaiian War Chant," "Elmer's Tune," "Heartaches," "Stardust," etc. . . all find a spot on the "Ballroom."



JOE DEANE, KQV

Now we switch over to KQV, Pittsburgh, Pennsylvania, and Joe Deane, who'll talk about his favorite singing star.

"Eddie Fisher is my reply to the question of who is my favorite singing star," says Deane. "When Eddie sings a tune, the notes seem to flow with such ease that you just can't help listening."

"Eddie's easy style is here to stay. Unlike many singers who come up fast with a sensational style and then fade with the same speed, Eddie's artistry isn't outstandingly different, but his voice has a natural quality hard to equal."

"I think his many smash hits are proof of his popularity. Eddie is still quite young to be up there with the great stars, and it certainly doesn't look like he's due for a tumble off the proverbial golden ladder to fame."

"His newest release, 'for Victor, 'Many Times' is exactly my opinion of how often Eddie Fisher will hit the top with future recordings."

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BEWARE

PHIL SPRINGER FRED EBB

Beware I know I ought to beware
 I know my heart shouldn't dare
 To share your arms
 Watch out I know I'd better watch out
 I know my heart shouldn't shout
 About your charms
 For you're a devil on wheels
 You couldn't ever be true
 Don't wanna know how it feels
 To be two-timed by you
 And so I ought to be beware
 I ought to pack up and go
 But if I did it I know
 I'd not get far
 For it was my fate to be where you are
 Beware

Love is a dangerous game
 It puts a cyclone to shame
 You can't forget it
 And if you let it
 It's sure to drive you insane
 Love has the kick of a mule
 The blow is sudden and cruel
 Without you knowing it comes tip-
 toeing
 And makes a wise man a fool
 I know I'm crazy to care
 I ought to give you the air
 But should I run dear
 It's ten to one dear
 I wouldn't get very far
 For it was my fate to be where you are.

Copyright 1953 by Jefferson Music Co., Inc.

WHY BREAK THE HEART
THAT LOVES YOU

STEVE NELSON NORMAN KAYE

Why break the heart that loves you?
 Why try to tell me goodbye?
 Why take a chance on some new
 romance
 When nobody loves you as I?
 You're ev'ry dream I've known, dear.
 Why let them all fade away?
 Why break the heart that loves you?
 Come back in my arms to stay.

Copyright 1953 by George Paxton, Inc.

AFTERNOON DREAM

JACK LAWRENCE FREDERIC SPIELMAN*

Dream an afternoon dream beside a
 stream,
 An afternoon dream, a reverie with
 only me to dream along.
 While the afternoon goes
 Just like the stream that ripples and
 flows,
 No need to speak for words are weak
 when love is strong
 Beneath the willows with green grass
 for pillows,
 With white clouds snowy billows above.
 We'll watch the skylight fade in twi-
 light
 And night will highlight our love.
 In the shadowy mist two hearts will spin
 And lips will be kissed.
 We'll find a love, the kind of love, we
 never knew;
 And I will never forget, forever,
 The night an afternoon dream came
 true.

Copyright 1953 by Walt Disney Music Co.

DISC JOCKEY

Another favorite singer is discussed
 by Al Ross in Baltimore, Maryland.

"I started in the business at 14 . . . had eight years at WBTM in Danville, Virginia . . . four years at WAIR in Winston Salem, North Carolina, and have been on my present job since '42 — except for three years with Uncle Sam'l. My prime job is getting Baltimore awake on weekdays from 6:00 'til 9:15 a.m. Also doing a lot of work on WBAL-TV.

"My favorite singer? I have lots of 'em — Mindy Carson, Como, Crosby, Helen O'Connell, Rosie and Betty Clooney. And, I particularly like Sinatra. That lad comes on the most — with phrasing that just won't quit. They tell me Frank 'slumped' for a while. He didn't with me . . . and I think his 'From Here To Eternity' and 'Anytime, Anywhere' are two of his greatest. Sinatra does any kind of music in my book, but I think he's at his best on a ballad."

From KGRH, in Fayetteville, Arkansas, comes Steve Starwyck with his favorite singer.



AL ROSS, WBAL

"Making a choice on an all-time favorite singing star poses a very difficult subject. I say this because, during the past several years as a musician, it has been my pleasure to hear and associate myself with many good singers. Regardless of the criticism offered by many about some of the newcomers, as well as the old timers, it only stands to reason that none of them could stay on top for any length of time without talent and the ability to maintain their positions.

"Since most of the newcomers, even though they've done well, haven't yet sustained the so called 'acid test' of maintaining popularity and a steady following through many years of changes, the field must be narrowed to possibly a half dozen artists who could rightly be called 'all-time' favorites. After considering every phase of the business, i.e. the steady following, the prominence, contribution to the business of singing, and last but not least the ability to keep the wallet well stacked, one fellow always comes to mind. And that would be Bing Crosby.

"It won't be necessary to list his many achievements because, undoubtedly, everyone from 6 to 60 is pretty



STEVE STARWYCK, KGRH

well informed on Bing's career during the past 25 years. His style and accomplishments have been a source of inspiration to young hopefuls down through the years."

Now, Lou Barile takes up the band question from behind his mike at WKAL, Rome, New York.

"I hope bands will be coming back strong; and we have evidence, from time to time, that they are coming back. More orchestra hit records will not only help the individual bands, but will also benefit the entire music industry. Orchestra leaders realize more and more that great waxings are most important for the promotion of their units. For example, Ray Anthony's recent hit, 'Dragnet,' brought more ballroom operators clamoring for his 'in person' services. A step in the right direction would be for bandleaders to give more thought to their recording sessions.

"Ballroom operators can be of help in bringing back bands to their past glory if they would be more realistic. Most times they over-price tickets, with the result that thousands upon thousands of ballroom dancing and band enthusiasts are unable to go to the dances. But, if the operator lowered his prices, he could pack his room and help make attendance at his ballroom a regular habit. This would pay off rapidly, but as the situation stands there is no compromise."



LOU BARILE, WKAL

PLATTER PATTERN



STAN PAT, WTNJ

Stan Pat comes to us from WTNJ, Trenton, New Jersey. Here are his comments on the revival of the band business.

"I think that big bands are coming back into popularity because of two reasons: 1. Bands are recording themes that make easy listening. 2. People are not able to afford night-clubs as much as they used to earlier.

"The first of my reasons is fairly evident and does not need much in the way of explanation. Witness the current popularity of such recording bands as Les Baxter, Jackie Gleason, Ray Anthony, Frank Chacksfield and many others.

"My second reason is economic. Pre-war bands were popular, but when the war brought on big spending, bands suddenly began to disappear. Why? With money in his pocket, the average man went to the nightclub. Owners saw the sudden upsurge of business and realized that he must have live entertainment, better band and cast.

"The big band is on its way back because, with less money, people stay out of the clubs. The live talent can't make a go of it, and so back to the bands they go. Personally, I'm glad to welcome the bands back home because it means bigger and better music."

Here we go out to York, Pennsylvania, and another listing of all-time greats.

"Bill Mahoney's the name, and I'm on the staff of Station WORK. My show is tagged 'Night Train.'



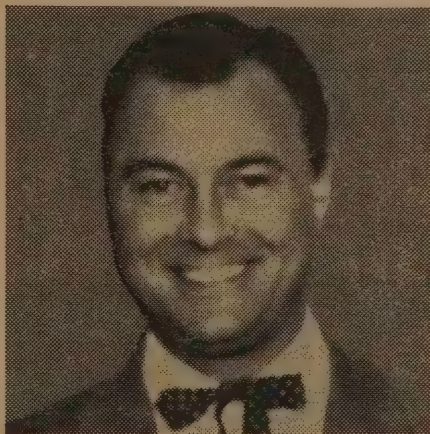
BILL MAHONEY, WORK

"Naming five of my all-time favorite hit recordings presents a problem in a way, as there are so many that warrant the word 'great.' My first impulse was to write down the first five Stan Kenton records I could think of; as, in my humble opinion, nothing in modern music can touch the unique greatness of Stan Kenton's wonderful orchestra. Each recording being greater than the last, it's a wonderful pleasure to look forward to the next.

"Another guy that makes it easy for us is our friend Nat Cole, with his warm real style. And Doris Day and Sarah Vaughan are two ladies I wouldn't be without. One other band that always gets a spin here is Ray Anthony.

"Well, we named five great artists, and I guess you might say that those five comprise about five percent of the ones we could name. My five favorite recordings are 'All About Ronnie,' 'Taboo,' 'What's New,' 'Hushabye' and 'Twenty-eight Degrees N., 82 Degrees W.,' by Kenton."

Here are some stars to watch, accord-



MAL MacINTYRE, KCRA

ing to Mal MacIntyre of KCRA, Sacramento, California.

"There are a couple of people that I'd classify as 'Promising New Singer.' One is not so new, as he has been around for a while, but I think, personally, that he has a whole new career that hasn't been exploited yet. His name is Champ Butler, and the boy, as we know him, has been classified as a rhythm singer. However, as far as I'm concerned, Champ can sing a ballad with the best of them. All you have to do to prove it is to listen to his fine recording of 'I'm Walking Behind You,' to discover a new Champ. Incidentally, I think, too, that he is one of the most co-operative guys around; and that covers some mighty fine people, too.

"My second nominee is a gal... and what a doll! Her name is Mae Williams, and although her records may not have the distribution that they deserve, she is certainly well liked out here, and justly so. The gal can sing a song without having to use the artificial phrasing and embellishments used today. She can take any song and do it justice, from the intimate type song to the vibrancy of 'I Got Rhythm.'"

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RAGS TO RICHES

(Columbia Record by Tony Bennett)

RICHARD ADLER JERRY ROSS
I know I'd go from rags to riches,
If you would only say you care!
And tho' my pocket may be empty
I'd be a millionaire!
My clothes may still be torn and tattered
But in my heart I'd be a king,
Your love is all that ever mattered,
It's ev'rything!
So open your arms and you'll open the door
To all the treasures that I'm hoping for,
Hold me and kiss me and tell me you're mine evermore!
Must I forever stay a beggar?
Whose golden dream will not come true,
Or will I go from rags to riches?
My fate is up to you!
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ASK ME

(Columbia Record by Jerry Vale)

HAROLD SPINA
Ask me for the moon,
And if you really want the moon,
I'll get it for you,
Ask me, because I adore you!
Ask me now to be your slave,
And I will be your willing slave,
forever!
Ask me and I'll leave you never!
Ask me, and then put me to the test
For anything that you desire,
I'll go thru storm or thru fire
But don't, don't ask me not to love you,
For no matter how I'd try I know that's the one thing
I could never do!
Copyright 1953 by Edwin H. Morris & Co., Inc.

OH MIS'RABLE LOVE

PAT FARNSWORTH GEORGIE AULD

Do do do do do do do do do do
Do do do do do do do do do do
Oh! fickle love, careless love, hateful love,
Mis'able love, fickle, careless, hateful love.
Love, love, love, just plain misery.
Right here in this little town
My love goes and he sits down.
He takes other girls on his knee,
And tells them things he won't tell me.
That he won't tell me.

My love's like a little bird
That flits from tree to tree.
And when he's with some prettier girl,
He very seldom thinks of me.
Very seldom thinks of me.

I'll never believe what another man says
They'll flatter and they'll lie.
And once they've stolen your heart away,
It's adieu fool girl, goodbye.
Adieu fool girl, goodbye.

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I'D FORGOTTEN

SID LIPPMAN SYLVIA FIELDS

I'd forgotten what it was like
To feel a kiss
A kiss as sweet as this
I'd forgotten the warmth of an embrace
The tender smile on someone's face
I'd forgotten what it was like
To be in love, so breathlessly in love
But you kissed me and it
All came back right then
Oh, please don't ever let me forget again.
Copyright 1951 by Redd Evans Music.

FORTUNE TELLING CARDS

BENNIE BENJAMIN GEORGE WEISS

Fortune telling cards in a gypsy's hands
Tell me of my fate;
How long must I wait to find romance?
Fortune telling cards when the gypsy starts,
Won't you please reveal
Let the gypsy deal the nine of hearts!

That's the card of love, they say,
The one I long to see
Gypsy, will it turn my way
And bring my love to me?

Fortune telling cards in a gypsy's hands
If my wish comes true
When the game is thru my thanks to you!
Copyright 1953 by Valando Music Corp.

I STILL DREAM OF YOU

GERRY MANNERS
JIMMY & MILDRED MULCAY

I still dream of you
Ev'rytime I close my eyes,
I still dream of you
And recall our last goodbyes.
I still feel your kisses,
The warmth of your embrace,
And I still see your likeness
In ev'ry single passing face.
I still dream of you,
I can't fool my aching heart,
I still dream of you,
Can't we make a brand new start?
Darling, fate is sometimes strange
And someday you may change
And you'll dream of me as I still dream of you.

Copyright 1952 by United Music Corp.

IF YOU WANT MY HEART

AL HOFFMAN DICK MANNING

If you want my heart
You can take my heart
But I beg of you
Please don't break my heart
I confess my love, you possess my love
So be sweet to me, always sweet to me.
If you want my arms you can take my arms
But I beg of you don't forsake my arms.
Darling, please be fair,
Say you really care.
If you want my heart give me yours.
Copyright 1952 by Hillcrest Music Corp.

FORGIVE ME, JOHN

BILLY BARTON "JEAN" SHEPARD

Forgive me, John, but I don't love your brother

I realize now that you're the only one
Write and tell me, dear, that you'll
still have me

If I undo the-awful wrong I've done.

I'll try to answer your letter

The best that I know how,

The way I feel about you, honey,

Really doesn't matter now.

As you know the boys will be comin'
home soon

To be with their wives and their ma and

pa;

I'd like to come home,

I'd like to see you as a wife

But not as a sister-in-law

You're askin' me to do somethin' I
can't do,

It's hard to explain but can't you see?

My brother loves you, I reckon, as

much as I do,

And he married you,

And I could never do him like he done
me.

But I wish you happiness forever,

May you make him a true and loving
wife.

There's nothin' for me to come home
for now,

So I'll re-enlist and live my lonely
soldier's life.

Copyright 1953 by American Music Inc

HULA LOU

JACK-YELLEN MILTON CHARLES
WAYNE KING

"You can talk all you want about
women,"

Said a sailor known as Dan McCann;

"But if you want to know about
women,

You've got to talk to a sailor man.

I don't know many I have met,

And there isn't any that I regret;

But the lady who gave me a trimmin'
Is the gal I can't forget!

Her name was hula Lou,

The kind of gal who never could be
true;

She did her dancing in the evenin'
breeze,

Neath the trees;

Oh, how she used to shake her
"seaweed dees!"

I never knew a man who wouldn't
shoot a Dan McGrew

And sail across the briny blue to woo

The lady known as hula Lou!

"Her name was Lou!"

"Any sailor will tell you this baby
Was the greatest vamp he ever knew."

I know there ain't a ship in the navy
where she ain't got a friend in the
crew.

There is not a cruiser on a wave
Without someone who's her devoted
slave;

And no matter how nasty she may be,
She's the one gal sailors crave.

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By BOB MANNING

When a young singer makes his first mark in the music business on the strength of an old song, the twist is very much like the man biting a dog to make news. Yet, that's exactly what happened to me. The old standard, "The Nearness Of You," my first release on Capitol, proved to be the big record that got me started in the song world.

I had been around before that, but not as a single. (Ed. Note: A "single" is the show-business term for any performer who does his act alone.) While still in my teens, I sang with Art Mooney, and later I had a radio show over WPEN in my home town, Philadelphia.

Beautiful old songs, like "The Nearness Of You," have always fascinated me, and I felt that people still like to hear songs that they are familiar with. I have one standard and one new song back to back on every record that I put out for Capitol. Currently, "It's Easy To Remember" and a new song called "I Feel So Mmmm" are the sides on my newest recording.

Disc jockeys — and they are the kingpins of the record business today — tell me that a familiar tune is easy for them to program and can be played more often than the new songs. It's not that we don't have fine writers today who are turning out equally fine melodies that will live on and on — it's just that there is a sort of pleasant glow that you get when you hear a lyric that you associate with happy memories of the past.

Of course, we are always on the lookout for beautiful new songs. Sid Feller, the recording director of Capitol, and my managers looked at almost two-hundred songs before "I

Feel So Mmmm" was chosen. The song was written by one of today's top songwriters, Bernie Wayne, who has such hits as "Tropicana" and "Veradero" to his credit. I was very flattered to think that Bernie Wayne would write something especially for me.

A great deal goes into the preparation for a recording session. In this case, Monty Kelly had agreed to do the arrangements and to conduct the orchestra for me while I recorded. Monty made the backgrounds for Al Martino (another Philadelphia boy, by the way) when Al did his fabulous "Here In My Heart." Currently, Monty has a big instrumental hit in his own Essex Recording of "Three O'Clock In The Morning."

Although both sides put together only take six minutes to play, I actually sang for two hours before everyone was satisfied that we had done the best job possible. A lot of the people in the music business have kidded me about being a "perfectionist" — but I honestly feel that a record should be the very best performance that an artist is capable of making before it is released to the public.

Of course, I know that I still have a lot of improving to do. When you are new in the record field and you listen to some of the all-time great recording artists, like Frank Sinatra, for example, you realize that only the years and constant singing and thinking about what you are singing while you perform can give you the phrasing, feeling and diction that seem to be so easy for Frankie. If I don't "feel" a song, sort of believe the lyric and get carried away with the music, I just can't seem to give it my best, and I won't record it or perform it when I am in a nightclub or a theater.

(If You) CLOSE YOUR EYES AND DREAM

(Columbia Record by Bill Heyer)
LARRY STOCK FRED MEADOWS
HECTOR MARCHESI

You can have the world upon a string
Live in marble castles like a King
Darling, you can have most anything
If you close your eyes and dream
You can take a trip up to the stars
Say hello to Jupiter and Mars
Hear the angels strumming on guitars
If you close your eyes and dream
We will leave all our cares far behind
us

And our hearts will be carefree and
gay

As we search for the end of the rain-
bow

Two hearts in love will always find
the way

Bring your fav'rite-wish along with
you

Pack your bag with hugs and kisses too
And your fondest dreams will all come
true

If you close your eyes and dream.

Copyright 1953 by Al Gallico Music Co., Inc.

ONE

(Columbia Record by Frank Murphy)
PHIL SPRINGER FRED EBB

One (table for one, please)

I order dinner for one.

(Just something in the corner)

I buy a ticket for one

(You see, I'm alone!)

At the movie show ev'ry where I go

And it's no fun (gee I'm lonesome)

To order cocktails for one

(She used to like martinis)

To find that when day is done

(Funny how I remember)

Just a memory keeps me company.

Try not to let it affect me

But how can you expect me

To be happy without you

One (no, no dessert...)

I order dinner for one

(Just a check, please.)

And wonder if you order for one, too!

Copyright 1953 by Milton Kellum Music Co., Inc.

WHEE, BABY

PEGGY LEE ALICE LARSON

I saw a lamp in a window whee, baby,
And a genie too says I belong to
Alladin

But I'm a-gonna go with you

He says the world is my oyster

Whee, baby, now I'm in a stew

He says I'll make you a million

Whee, baby, what a thing to do

He says the world is my oyster

That's what the genie said

He says I'll make you a million

I guess I lost my head

I saw an oil well in Texas

Whee baby just imagine that

I saw my name on the oil well

Whee, baby, what a wealthy cat

I bought a real fancy mansion

Whee, baby, costs a lot of dough

It had a real marble bathtub

Whee, baby, where'd that genie go.

Copyright 1953 by Bradshaw Inc.

Sole selling agent Simon House.



Here Bob goes over his latest record release with Capitol's Sid Feller

HEARTLESS HEART

LEON CARR HAL DAVID MARTY SYMES

Heartless heart why did they give you
such a heartless heart
Why must I love a heart that has no
love to give
Heartless heart you only live to tear
my dreams apart
Why must I love a heart that needs no
love to live
Burning lips how can they turn so cold
Faithless arms they have to hurt the
one they hold,
Heartless heart I'm waiting for the beat
of love to start
But I'm a fool because I know you
can't be true,
And yet I'll never say we're through,
I'm tied to you oh, heartless heart.
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TWO DREAMS
(Dos Cruces)

GEORGE THORN CARMELO LARREA

I had two dreams that remain,
Clearly in my mem'ries pages,
I was a queen on a throne,
With all the wealth of the ages,
And then I dreamed I was poor,
Without a queen's wealth or pleasure,
But I had someone to love me,
And this was my only treasure!
I'd rather have you to love me!
Than be a queen upon a throne,
Because a queen can be lonely,
While I will never be alone,
True happiness in its glory,
Cannot be bought with gold it seems,
Love is a wondrous magic story
The story of two dreams!

Copyright 1953 by Peer International Corp.

THE QUIET HILL

DON RAYE HAROLD SPINA

High on the quiet hill
Where the world seems so still;
I'm alone, all alone and yet I feel
you're near.
I speak your name; whisper your name,
I know you'll hear.
Out of the mist of my dream you
appear to me,
Once more we kiss and I hold
All that's dear to me.
Darling, tho' you're gone
Our love will live on and on
High on the quiet hill
Where the world is so still;
I'm alone, but not lonely on the quiet
hill.

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MORE THAN I

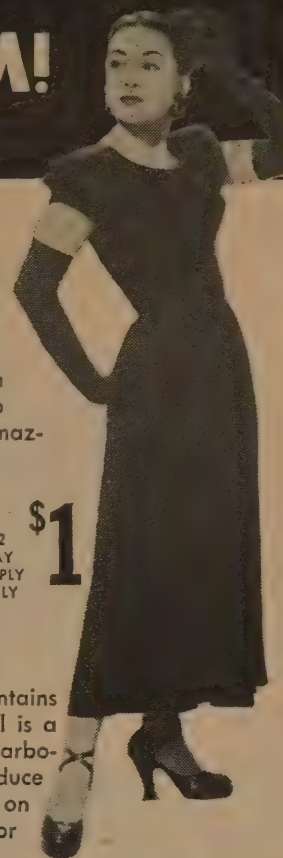
BOB MARCUS

Nobody loves you, more than I
Nobody needs you, more than I
You make my life worth living, with
your caress;
My ev'ry day's Thanksgiving,
Filled with love and happiness,
If someone loves you more than I
I'll cross my heart and hope to die
Some may have fortune or fame,
But dear whatever their claim,
They'll never have more than I.
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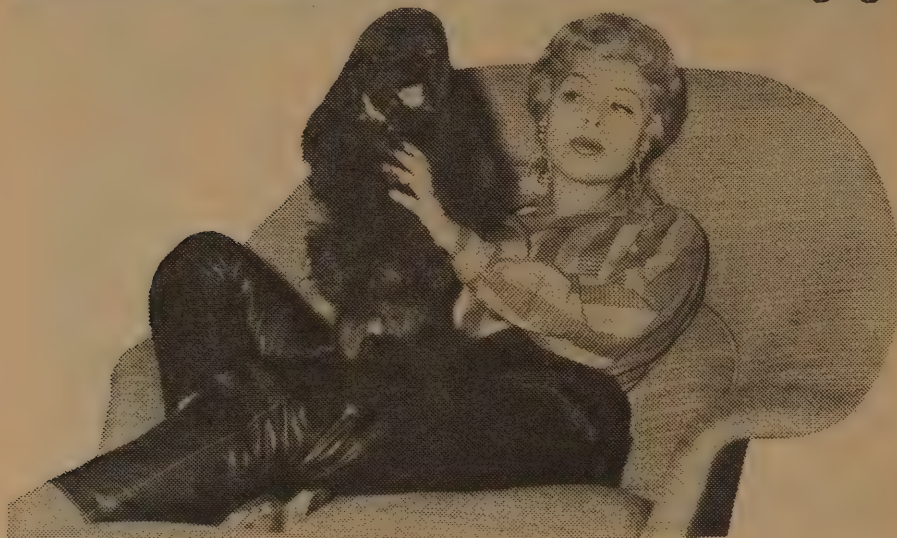
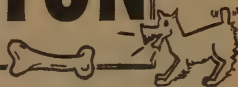
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BARKIN' for BARTON



A-oooh!, guess it's lunch time says Eileen Barton to her pet poodle. He looks famished



Think I'll call a French Restaurant and let him go



Nope, I'll cook up some food for him right here



Well, it looks like the recipe is a success, judging from the smiles on both Eileen and poochie . . . Emm-good

TILL THEY'VE ALL GONE HOME

BOB HILLIARD ALEX ALSTONE

Till they've all gone home,
Till they've said goodnight,
Join the party and let's be polite
Till they've all gone home.
Let your glances roam, look away from me,
There's a lovelight that I mustn't see
Till they've all gone home.
When we're alone once again,
That's when you'll hold me and then
High over table and chairs
You'll carry me right up the stairs.
Let's not think! serve another drink!
Till they've all gone home,
I'm a busy wife, let's be patient,
We're married for life, and they'll soon go home.

Copyright 1953 by Edwin H. Morris & Co., Inc.

(Slow Down) THE SHEPARD BOY

(Columbia Record by Louis Prima)
ROSS BAGDASAR ROSS CARLYLE

A shepherd boy in a land you've never seen
Saw a girl bustin' out in bloom
He knew his sheep but girls he'd never seen
Flipped his turban just smellin' her perfume
Slow down shepherd boy whoa down shepherd boy
She's a flame but you're no match
Slow down shepherd boy whoa down shepherd boy
You'll do the chasin' and she will make the catch.

I love you, I love you the shepherd sings
his heart out
I love you, I love you
The shepherd sings his heart out.

He followed her thru a mile of desert sand
She walked like honey poured when it's warm
His heart kept time just like an army band
Wished for a payment to put down on the farm
Slow down shepherd boy whoa down shepherd boy
You walked a mile for what you'll get
Slow down shepherd boy whoa down shepherd boy
Stop makin' plans you haven't got her yet.

Copyright 1953 by Roger Music Inc.

SWEET MADNESS

NED WASHINGTON VICTOR YOUNG

Sweet madness, it's sweet madness,
When we two are together.
Sweet madness, what else can it be?
When you're close to me,
I'm not responsible darling.
Your lips willing, are so thrilling,
And each thrill lasts forever.
Sweet madness, we're mad and I'm glad

It's grand to go mad with you.
Copyright 1933 by Harms Inc.

I WON'T BE HOME NO MORE

(Columbia Record by Lu Ann Sims)

HANK WILLIAMS

You're just in time to be too late,
I tried to, but I couldn't wait
And now I've got another date
So I won't be home no more
You're just in time to miss the boat,
So don't take off your hat and coat
Be on your way, that's all she wrote
'Cause I won't be home no more
I stood around a month or two
And waited for your call
Now I'm too busy pitchin' woo,
So come around next fall
I scratched your name right off my
slate
And hung a sign on my front gate
"You're just in time to be too late
And I won't be home no more."

You're just in time to turn around
And drive your buggy back to town
You looked me up I turned you down
And I won't be home no more
You're just in time to change your
tune

Go tell your troubles to the moon
And call around next May or June
'Cause I won't be home no more
I used to be the patient kind,
Believed each alibi but that's all done,
I've changed my mind I've got new
fish to fry

You're just in time to celebrate
The thing you didn't calculate
You're just in time to be too late
And I won't be home no more.

Copyright 1953 by Acuff-Rose Publications.

A FOOL WAS I

ROY ALFRED KURT ADAMS

A fool was I to fall in love the night
I found you,
I built my day-dreams all around you,
Oh, what a fool was I you made me
cry.

But with the tears my love grew
stronger,

Without you ev'ry night grew longer
Oh, what a fool was I.

The more your lips didn't want me
All the more I wanted you.

I loved you so much and darling I
still do.

A fool was I to sit and cry my empty
heart out.

When just your voice could make me
start out

To be a fool again.

A fool was I to be a fool again.

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Sole selling agent United Music Corp.

GIVE ME THE RIGHT

ROBERT MELLIN AL FRISCH

Give me the right to call you mine,
To know you're mine would be divine.

Give me the right to feel
That this romance is real,

And not a lie that you're concealing.

Give me your love, I ask of you.

No other love could ever do.

Give me the right to love you morning,
noon and night.

I beg of you give me the right.

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Popular RECORD REVIEW

"Pa-Paya Mama" is the title of Perry Como's latest waxing on the RCA Victor label. It's a great novelty tune, and in view of the sensational reaction to such Como groovings as "Wild Horses" and "Don't Let The Stars Get In Your Eyes," a novelty tune is just what his public wants to hear. On flipside Perry does a ballad called "You Alone," which marks the first time he's sung in both Italian and English on a popular record. Hugo Winterhalter supplies the backdrop on both sides.

Following up their recent hit skein with still another fine disc, The Four Aces do their version of the oldie, "Laughing On The Outside," on their newest Decca release. The boys sing with their usual feeling and rhythm, with Al Alberts once again taking the lead. The underside, a romantic item entitled "I've Been Waiting A Lifetime," is given a fine treatment by the Aces, but "Laughing" should make the big noise here.

Versatile Capitol warbler Kay Starr has done it again! After scoring heavily with "Allez-Vous-En" and "Half A Photograph," the part-Indian gal comes up with a truly sensational pairing. Topside, a powerful number labeled "Swamp Fire," really lives up to its name as Kay gives out with a flaming vocal. Top backing is provided by the Dave Cavanaugh band. "When My Dreamboat Comes Home" is featured on flip, and this side, too, should give a good account of itself. Backing here is in march tempo and very effective.

New renditions of oldies seem to be the fad these days. The latest doings along these lines find two top Mercury artists, Ralph Marterie and Rusty Draper combining their talents on the great standard, "Lazy River." Both Rusty and the Marterie ork are in great form, giving this one sure hit potential. The bottom lid spotlights Ralph's sweet trumpeting, as he and the band give out with their version of "Warsaw Concerto."

Another successful record-making duo, Percy Faith and Felicia Sanders, again come up with some top listening fare on the Columbia label. Over the wonderful backing of the Faith ork, Miss Sanders reverts to her "Moulin Rouge" style and delivers a warm vocal on the French import "Embrasse." Flipside offers another tune from the land of the Eiffel Tower called "Melancolie." Both lids should get lots of spins with "Embrasse" standing a chance of becoming as big as "Moulin Rouge."

With standards still in the foreground, Nat "King" Cole takes the Sigmund Romberg oldie, "Lover Come Back To Me," and gives it an entirely new treatment. Here Billy May joins the soft-voiced Capitol star to come through with a jump arrangement of the tune that should have everybody hopping. Nelson Riddle's ork sets the mood on the under half, as Nat gives a warm and tender reading to the lovely ballad, "That's All"

STAN FREBERG

(Continued from Page 8)

him — because Stan had his eye trained on bigger things.

After a short and uneventful homicidal career as a disc jockey, Stan the Man signed to co-star on a TV puppet show, "Time For Beany." Believe me, puppets ain't never been the same since. He still does such hockuspokus bits as "Cecil the Seasick Sea Serpent," "Dishonest John," and "Pass the Udder Udder."

But Stan had udder (laugh now, please) ideas in mind besides TV. Still playing a hunch our boy recorded a couple of sides for Capitol called . . . 4-7-8, 7-2-9 . . . hike . . . yes sir, you guessed it . . . a touchdown . . . St. George And The Dragonet," with "Little Blue Riding Hood" on the flip.

Stan's hunch payed off. The record has already sold over a half million copies in 12 days. These are the facts ma'am . . . da-da-dadum.

BARNACLE BILL THE SAILOR

(Columbia Record by Louis Prima)

CARSON ROBISON* FRANK LUTHER

Who's that knocking at my door?
Who's that knocking at my door?
Who's that knocking at my door?
Cried the fair young maiden

It's only me from over the sea
Said Barnacle Bill, the sailor
"I'm all dressed up like a Christmas tree,"

Said Barnacle Bill, the sailor
I'll sail the sea until I croak,
I'll fight and swear and chew and smoke

But I can't swim a bloomin' stroke!
Said Barnacle Bill the sailor.

Are you young and handsome sir?
Are you young and handsome sir?
Are you young and handsome, sir?
Cried the fair young maiden

"I'm old and rough and mean and tough!"

Said Barnacle Bill, the sailor
"I never can git rough enough,"
Said Barnacle Bill, the sailor
Why I can whip a dozen men,
And my age must be a hundred and ten,

And now I'm startin' all over again!
Said Barnacle Bill the sailor.

I'll come down and let you in
I'll come down and let you in
I'll come down and let you in,
Cried the fair young maiden.

Well hurry before I bust in the door,
Said Barnacle Bill the sailor
I'll rare and tear and rant and roar,
Said Barnacle Bill, the sailor
I'll spin yuh yarns and tell yuh lies
I'll drink your coffee and eat your pies,
I'll kiss your cheeks and black your eyes,

Said Barnacle Bill, the sailor

Sing me a love song low and sweet,
Sing me a love song low and sweet,
Oh! sing me a love song low and sweet,

Cried the fair young maiden.

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SWEET MAMA TREE TOP TALL

(Columbia Record by The Mariners)

JERRY MEACHAM

Oh sweet mama, tree top tall,
Won't you kindly turn your damper down?

I can smell those hoke cakes a-burnin' honey

They done burned plum brown.
Since ham went up to a dollar a pound
I eat so many rabbits I just hop all around

Oh sweet mama, tree top tall,
Won't you kindly turn your damper down?

Copyright 1953 by Hollis Music Inc.

HEARTBREAK OR HEAVEN

SID FRANK RAMON GETZOV

Heartbreak or Heaven depends on you,
It's Heaven if you love me,
Heartbreak if we are through.
Heartbreak or Heaven is yours to share,

It's Heaven if you want me,
Heartbreak if you don't care.
So darling, tell me, either way,
Heartbreak or Heaven depends on what you say.

Heartbreak or Heaven, which will it be?

It's Heaven in your arms, dear,
Heartbreak to set you free.
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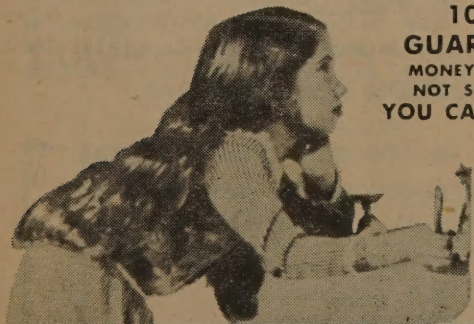
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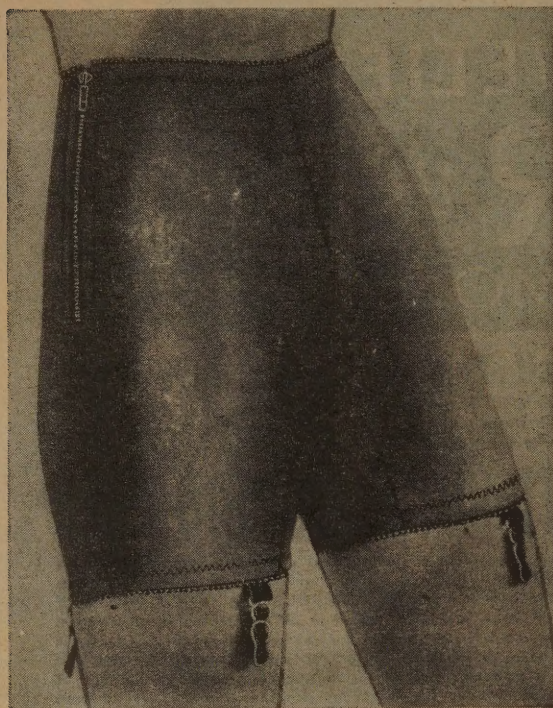
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The nation's outstanding models know their figures must help sell millions of dollars worth of clothes. And when a girl's figure is her fortune — her first choice in girdles is the fabulous new **SLEN-DERE**. Now for the first time—you too can wear the *featherweight* girdle with the *million dollar look*! And **SLEN-DERE** is so light, weighs only a few ounces — you don't even know you're wearing an undergarment!

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During all your activities at business or home . . . for sports, informal or dress wear, **SLEN-DERE** makes it possible for you to enjoy the buoyant support that keeps you full of pep and wonderfully fresh at the end of the day.



**The
LONG LEG
PANTIE GIRDLE**
with
**ACTION-FREE
ELASTIC**
for

- **Business or at home**
- **Slacks and Sports**
- **Evening Wear**



**Compare with girdles
costing up to \$6.98**

Luxuriously tailored, made of miracle Satin Elastic that's as smooth as silk. Long side zipper makes it so easy to put on. Detachable garters. Lacy, picot elastic at waist and legs for extra comfort and wear.

Comes in stunning costume colors: Wine, Emerald-green, Royal-blue, White or Black.

Small (25-26)

Medium (27-28)

Large (29-30)

SEND NO MONEY • 10 Day FREE TRIAL

WILCO Fashions, Dept. A51P, 45 East 17th St., New York 3, N.Y.

Please rush my 'SLEN-DERE' LONG LEG PANTIE GIRDLE on approval. If not delighted, I may return it within ten days for refund of purchase price.

☐ Send C.O.D. I'll pay \$3.98 plus postage

☐ I enclose \$3.98, you pay postage.

Please check SIZE: ☐ SMALL (25-26) ☐ MED. (27-28) ☐ LARGE (29-30)

Colors: WINE, WHITE, BLACK, EMERALD-GREEN or ROYAL-BLUE

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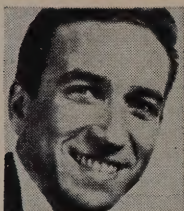
PAYING 89¢ EACH FOR HIT PARADE RECORDS!

NEW "Closer Grooved" 78 R.P.M. RECORDS THIS WEEK'S 18 Hit Parade SONGS

with **Dean Martin** and **OTHERS**

FOR 17¢ EACH! COMPLETE SET OF **18** FOR **\$2.98**

Now! 6 Complete Hits on 1 Standard Speed Record



JACK RUSSELL,
(of the Sid Caesar-Imogene Coca "Your Show of Shows" on TV) brings you Hit Parade Songs on Break-resistant 78 R.P.M. records. Only 17¢ each song.



JEFF CLARK,
Formerly of the Lucky Strike Hit Parade brings you for 17¢ each the Song Parade Top Hit Now on the Kate Smith Show!



ARLENE JAMES,
up, cared on Ed Sullivan's Toast of the Town, on NBC-TV shows with John Conte for Van Camp Foods, also with Harry James, Sammy Kaye and Ben Miller's Embassy Club.

STARRING JACK RUSSELL (of the Sid Caesar-Imogene Coca "Your Show of Shows"), DEAN MARTIN OF THE DEAN MARTIN-JERRY LEWIS TEAM and JEFF CLARK, formerly of the LUCKY STRIKE HIT PARADE. ARLENE JAMES of NBC-TV and ED SULLIVAN'S TOAST OF THE TOWN.

ALL SETS AVAILABLE IN
78 R.P.M. and 45 R.P.M.

With stars like Dean Martin, Jack Russell, Jeff Clark, Arlene James bringing you this week's 18 Hit Parade songs for only 17¢ each, you get the best record offer in the history of the record business. Don't Delay. Mail coupon today!



DEAN MARTIN →

of the Dean Martin-Jerry Lewis team brings you the Song Parade Hits for only 17¢ each song.



New Improved Record
(Closer Grooved)

Old Style Record
(Grooved Too Far Apart)

NOTE THE OLD STYLE RECORD has only one song on each side. The New Improved record has closer grooves with three complete songs on each side. The closer grooved record puts over 10,000 inches of grooves on each side. You get 3 complete hits on each side.

MONEY-BACK GUARANTEE

If you don't think you get a bargain, if you don't think you save money, if for any reason you are not 100% satisfied, return the records for your money back, AND keep any 6 Free!

KEEP ANY SIX FREE AND RETURN THE REMAINING 12 FOR REFUND IF NOT SATISFIED.

HILL BILLY OFFER

You get 18 Hill Billy songs that are sweeping the country and grooved three on each side of standard 10-inch records. Play on all standard record players or phonographs. Rush your order now for all 18 for a saving of \$13.04. Get all 18 of the LATEST most Popular Hill Billy Songs! All 18 Hill Billy Hits for only \$2.98. Rush Your order Now! players. Recorded by Hap Williams and others.

AMAZING NEW RECORDING PROCESS puts Grooves closer together. You get 10,000 inches of grooves on 1 ten-inch record! You get 3 Song Parade Hits on each side — Recorded by the famous Jeff Clark, formerly of the Lucky Strike Hit Parade and Jack Russell of "Your Show of Shows" and others — 3 complete newest Song Parade Hits on each side! You save \$13.04. You pay only 17¢ a song. Only \$2.98 for all 18! You hear 3 songs without having to change the record.

YOU GET THE TOP RECORD HIT SONGS IN THE COUNTRY. Songs voted most popular all over the nation this week and you don't get just one hit on one side of a record and an unknown song on the other — you get 3 complete hits on EACH side. You get 6 complete Hits on each 10-inch record. You don't pay 89¢ for each hit — or \$16.02 for 18 Hits — You pay only 17¢ a song — only \$2.98 for all 18 hits — You save over \$13.00. You can have 78 RPM or 45 RPM records.

☐ YOU GET 18 SONG PARADE SMASH HITS FOR ONLY \$2.98 By DEAN MARTIN and Others

- | | |
|-------------------------|-------------------------------|
| 1. YAYA CON DIOS | 10. GOD BLESS US ALL |
| 2. NO OTHER LOVE | 11. OH! |
| 3. CRYING IN THE CHAPEL | 12. SONG FROM MOULIN ROUGE |
| 4. YOU, YOU, YOU | 13. C'EST EST SI BON |
| 5. P.S. I LOVE YOU | 14. MY LOVE, MY LOVE |
| 6. WITH THESE HANDS | 15. BUTTERFLIES |
| 7. DRAGNET | 16. WALKING MY BABY BACK HOME |
| 8. ALLEZ-VOUS-EN | 17. EH, CUMPARI |
| 9. EBBTIDE | 18. TROPICANA |

☐ 18 HILL BILLY SMASH HITS ONLY \$2.98

- | | |
|--|-----------------------------|
| 1. GAMBLER'S GUITAR | 10. IT'S BEEN SO LONG |
| 2. CRYING IN THE CHAPEL | 11. I WON'T BE HOME NO MORE |
| 3. HEY JOE! | 12. TENNESSEE WIG-WALK |
| 4. A DEAR JOHN LETTER | 13. CHICK-A-BOOM |
| 5. HOW'S THE WORLD TREATING YOU? | 14. RUB-A-DUB-DUB |
| 6. IS ZAT YOU MYRTLE? | 15. DANNY BOY |
| 7. CARIBBEAN | 16. PRIVATE PROPERTY |
| 8. I FORGOT MORE THAN YOU'LL EVER KNOW | 17. TRADEMARK |
| 9. LIGHTHOUSE | 18. ALABAMA |

☐ 18 MOST POPULAR CHRISTMAS SONGS \$2.98

- | | |
|---|-------------------------------------|
| 1. SLEIGH RIDE | 11. I SAW MOMMY KISSING SANTA CLAUS |
| 2. JINGLE BELLS | 12. 'TAS THE NITE BEFORE CHRISTMAS |
| 3. WHITE CHRISTMAS | 13. SANTA CLAUS IS COMING TO TOWN |
| 4. I'LL BE HOME FOR CHRISTMAS | 14. FROSTY THE SNOWMAN |
| 5. SILENT NIGHT | 15. YOU'RE ALL I WANT FOR CHRISTMAS |
| 6. ADESTE FIDELIS | 16. SILVER BELLS |
| 7. WINTER WONDERLAND | 17. RUDOLPH THE RED-NOSED REINDEER |
| 8. HAPPY HOLIDAY | 18. CHRISTMAS ISLAND |
| 9. ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH | |
| 10. LET IT SNOW | |

☐ 18 MOST POPULAR RHYTHM & BLUES \$2.98

- | | |
|--------------------------|------------------------------|
| 1. GOOD LOVING | 10. JUST WALKIN' IN THE RAIN |
| 2. THE CLOCK | 11. FEELING GOOD |
| 3. PLEASE DON'T LEAVE ME | 12. DRAGNET BLUES |
| 4. TOO MUCH LOVIN' | 13. WHY? OH WHY? |
| 5. PLEASE LOVE ME | 14. THIRD DEGREE |
| 6. SHAKE A HAND | 15. 40 CUPS OF COFFEE |
| 7. GET IT | 16. CROSS MY HEART |
| 8. DON'T DECEIVE ME | 17. ONE SCOTCH |
| 9. MERCY! MR. PERCY | 18. CRYING IN THE CHAPEL |

MAIL NO-RISK COUPON TODAY!

SONG PARADE CO., Dept. 171
318 Market St., Newark, New Jersey

☐ Send 78 RPM
☐ Send 45 RPM

☐ Rush the 18 Top Smash Hit Songs starring Jack Russell, Jeff Clark and Arlene James and a supporting cast on 3 break-resistant vinyl records. I enclose \$2.98, send postage prepaid. (I save 90¢ by sending full \$2.98 payment with my order.) I may keep any six songs and only return 12 for refund if not satisfied.

☐ Send 78 R.P.M. speed. ☐ Send 45 R.P.M. speed.

- | |
|--|
| <input type="checkbox"/> I enclose \$2.98. Send the 18 Hill Billy Songs on Records |
| <input type="checkbox"/> I enclose \$2.98. Send the 18 Christmas Songs on Records |
| <input type="checkbox"/> I enclose \$2.98. Send the 18 Rhythm and Blues on Records |
| <input type="checkbox"/> I enclose \$2.98. Send the 12 Square Dances and Book |

Name.....
Address.....
City.....Zone.....State.....

☐ I enclose \$13.98. Send Any 5 Sets indicated or All 5 Sets.



12 SQUARE DANCE SONGS and GIFT BOOK "SQUARE DANCING FOR YOUNG AND OLD."

The 12 square dances are recorded on two standard speed records — 3 on a side. Play on all standard speed 78 RPM record players. Six songs have calls: you hear the calls. The other six are top square dance music. 12 square dances on two records. Play on all 78 RPM speed 10-inch records. The "Square Dancing For Young and Old" book is easy to follow — simplified lessons, with illustrations. You'll get more than \$3.00 worth of fun from the book alone. You get the 12 square dances plus the square dancing book for only \$2.98.

☐ You get 12 Square Dance Songs by Hap Williams and others plus Gift Book "Square Dancing" for \$2.98

- | | |
|--------------------|-------------------------|
| 1. MOCKIN' BIRD | 7. CHICKEN REEL |
| 2. FLOP-EARED MULE | 8. GOLDEN SLIPPER |
| 3. BUFFALO GAL | 9. RED RIVER VALLEY |
| 4. OH, SUSANNA | 10. ARKANSAS TRAVELER |
| 5. SOLDIER'S JOY | 11. LITTLE BROWN JUG |
| 6. DEVIL'S DREAM | 12. TURKEY IN THE STRAW |
- PLUS BOOK: ☐ 78 RPM ☐ 45 RPM
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